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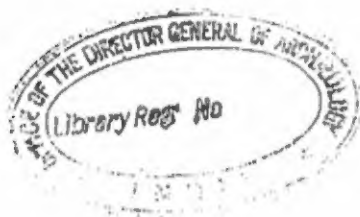


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LONGUS  
DAPHNIS AND CHLOE  
—  
PARTHENIUS





# DAPHNIS & CHLOE

BY LONGUS

WITH THE ENGLISH TRANSLATION OF  
GEORGE THORNLEY

REVISED AND AUGMENTED BY  
J. M. EDMONDS

FELLOW OF JENSEN CHAIR, CAMBRIDGE

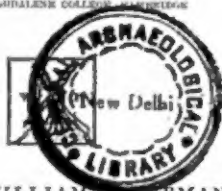
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## THE LOVE ROMANCES OF PARTHENIUS AND OTHER FRAGMENTS

WITH AN ENGLISH TRANSLATION BY  
S. GASELEE

FELLOW OF MANCHESTER COLLEGE, MANCHESTER

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Tell me, O thou whom my soul loveth, where thou  
feedest, where thou makest thy flock to rest at noon.

- *Song of Solomon*, l. 7.

## INTRODUCTION

### I.—LONGUS

Nothing is known of the author of the *Pastoralia*. He describes Mytilene as if he knew it well, and he mentions the peculiarities of the Lesbian vine. He may have been a Lesbian, but such local colouring need not have been gathered on the spot, nor if so, by a native. His style and language are Graeco-Roman rather than Hellenistic; he probably knew Vergil's *Bucolics*<sup>1</sup>; like Strabo and Lucian he writes in Greek and yet bears a Roman name. Till the diggers discover a dated papyrus-fragment, we can say provisionally that he may have written as early as the beginning of the second century after Christ, probably not much later than the beginning of the third.

Two of Longus' characters connect him, indirectly at least, with the New Comedy, Gnatho the parasite, and Sophrone the nurse who exposed the infant Daphnis.<sup>2</sup> It is to be noted that he and Horace, some of whose names are found like his in the

<sup>1</sup> Cf. 2. 7 ἐνέγρου τὴν ἡχὴν τὸ Ἀμαρυλλίδος ἔσσημα μετ' ἐμὸν καλοῦσαν with *Buc.* l. 5.   <sup>2</sup> Cf. Terence *Eua.*, Menander *Epitr.*

## INTRODUCTION

New Comedy, are the only literary users of the name Chloë.<sup>1</sup> He knows and loves his Sappho; witness the crushed but still beautiful flowers in the ravaged garden, and the lovely apple left by the gatherers upon the topmost bough.<sup>2</sup> To Theocritus he plainly owes more than the locust-cage and the name Clearista.<sup>3</sup> Not only has he numerous verbal imitations of Theocritus, but the whole atmosphere of the book is, in a sense, Theocritean. And there are passages reminiscent of the other Bucolic poets.<sup>4</sup> In one place Longus definitely connects his rustic characters with the herdsmen of Bucolic poetry. When Lamo tells the Story of the Pipe, we are told that he had it from a Sicilian goatherd. And it is hardly going too far, perhaps, to see a similar intention in the name he gives to the old herdsman Philetas, who is second only to Pan in playing the pipe, and who tells Daphnis and Chloë the nature of love. For Philetas or Philitas was the father of Hellenistic poetry, the great man who taught the elegiac love-poet Hermesianax and the pastoral, epic, and lyric love-poet Theocritus, and was himself, perhaps, the first writer of love-tales in elegiac verse.

<sup>1</sup> Except Longus' Byzantine imitators.      <sup>2</sup> Cf. 4. 8, 3. 33 with Sapph. 91, 93 (Hk); and l. 17 *χάμπερον ἐν ὑδα-  
σιν ἔσθας* (ms. *χάσας*) with Sapph. 2.      <sup>3</sup> Amyrtilia,  
Chlorista, Daphnia, Tityrus &c. must have got from Vergil.  
<sup>4</sup> Cf. 2. 4 with *Æp. Bion.* 16 (Wilam.), 1. 18 with *Alcibi-  
ades* 27, 2. 4 with *Bion Love and the Fowler*  
(and Theocr. 16, 121).

## INTRODUCTION

This is the only Greek prose-romance we have which is purely pastoral, and the inclusion of this feature in its title may show that in this respect it was a new departure. It is by far the best of the extant romances. Rohde<sup>1</sup> saw the forerunners of the prose-romance in two kinds of literature. The first is the erotic tale of the elegiac writers of the Hellenistic age, dealing with the loves of mythical personages. These poems formed the material of such works as Ovid's *Metamorphoses*. Three of Longus' names, Astylus, Dryas, and Nape, are the names of mythical personages in Ovid. The second literary ancestor Rohde believed to be the traveller's tale, such as the *Indica* of Ctesias, a type parodied by Lucian in the *True History* and not unconnected with the *Utopias* of Aristophanes, Plato, and others. A trace of this ancestry survives perhaps in the title of this book "The *Lesbian Pastorals* of Daphnis and Chloe."<sup>2</sup>

It is now generally thought that Rohde's pedigree hardly accounts for all the facts.<sup>3</sup> In Chariton's *Story of Chaereas and Callirhoe*, of which the date cannot be much later than 150 A.D. and may be a century earlier, the heroine is the daughter of Hermocrates, the Syracusan general of whom we read in Thucydides. The *Romançe of Ninus*, of which

<sup>1</sup> *Der griechische Roman und seine Vorläufer*. <sup>2</sup> The word *Λαοβασίς* occurs in the colophon of A, but appears to have been neglected. <sup>3</sup> See particularly W. Schmid *Neue Jahrb. für das klass. Altertum*, 1904, p. 425.

## INTRODUCTION

a few pages have been found in Egypt, and which was probably written in the last century before Christ, is in all probability the love-story of the famous Semiramis and Ninus the founder of Nineveh. The author of the Ninus-romance takes two historical personages and weaves a story—not the traditional story—around them; Chariton, showing perhaps a later stage of development, merely tells us that his fictitious heroine was the daughter of an historical personage. These are the only instances, in the extant romances, of the consistent employment of historical matter. But they may well be the evolutionary survival of a once essential feature. If so, our second forerunner will not be merely the traveller's tale, but what often, as in the case of Herodotus, included it, history; but history, of course, in the Greek sense. For even in Thucydides there is an element of what to us is fiction, and the line between history and myth was never firmly drawn.

The enormous preponderance, in the extant romances, of invented, and sometimes confessedly invented matter,<sup>1</sup> matter having no foundation either in history or in mythology, and involving invented persons as well as invented circumstances, points again to elements outside of Rohde's list. There may well be some connexion with the *Mime*, not only as we have it in the pages of Theocritus and

<sup>1</sup> Cf. Longus' *Proem*.

## INTRODUCTION

Herodas, but in other forms for which we have scanty and fragmentary evidence.<sup>1</sup> There is almost certainly a relationship with the New Comedy. As we have seen, two of Longus' characters come ultimately from Menander, and there are instances, both in the *Pastoralia* and in the other romances, of the employment of two familiar dramatic devices, the *περιεστία* or sudden change of fortune, and the *δρῶντισμός* or recognition.

But side by side with all these indications of a various ancestry in past forms of literature, there are certain considerations which betoken a very close—probably far closer—kinship with contemporary methods of education. The use of set speeches for "stock" occasions, of full-coloured descriptions of "repertory" scenes, of soliloquies in which the speaker debates with himself, and the frequently observed tendency of the narrative to arrange itself as a string of episodes—these considerations, combined with others of an external nature which are too long to be given here, point clearly to the schools of rhetoric, where Hannibal, according to Juvenal, "became a declamation," and boys were taught to make speeches on imaginary themes.<sup>2</sup> This form of education, which was in vogue as early

<sup>1</sup> It is worth noting that Theocritus' poems were sometimes known as *ῥαματὰ βουκολικά*, and the word *ῥάμα* or *ῥαματίδιον* is applied to these romances by Photius. <sup>2</sup> See, for Longus, particularly Lamo's lament for the ravaged garden 4. 8, the description of the garden 4. 2, Cinatho's speech on Love 4. 17, and Daphnis' soliloquy, 3. 6.

## INTRODUCTION

as the last century before Christ, produced, in the second and third centuries of our era, the rhetoricians, half advocate, half public entertainer, known as "sophists." Although there is no warrant in the manuscripts for describing him as "the Sophist," Longus, to judge by his style, language, and matter, is to be reckoned of their number. He is far then from belonging to the best period of Greek literature. But to admit this, is not to deny his claim to the lesser sort of greatness. The first eleven chapters of his third book—the hard winter, Daphnis' fowling expedition, the meeting of the parted lovers—are little short of a masterpiece. The truth is that the age which gave birth to Lucian was capable of much, and Longus has earned his fame by something more than a pretty story.

### THE TEXT

The following account of the manuscripts can make no claim to finality; for I have not had the time or the opportunity to do more than examine the various readings as they are recorded in print. But a comparison of all the passages where the MSS. are said to vary—these number about two hundred and fifty—has enabled me to make a provisional *stemma codicum*, which I hope will not be without value to the future student of the text.

## INTRODUCTION

For the readings of A and B, I have used (1) Seiler's edition of 1843, which was based ultimately, through Sinner's of 1829, upon Courier's of 1810, (2) Colbet's corrections of Courier's account of A, made from an inspection of the MS. and published partly in *Variae Lectiones* and partly in the preface to Hirschig's edition of 1856 (Dilol), and (3) a few corrections of Colbet made by Castiglioni in *Rivista di Filologia* 1900; for the readings of the three Paris MSS. I have used Villosion's edition of 1778; for the readings of the MS. of Alamannius and the three MSS. of Ursinus, I have used a copy of the *Editio Princeps* of 1598;<sup>1</sup> for the readings of Amyot's translation published in 1559, nearly forty years before the Greek text was printed, I have used the double French edition of 1757, which gives Amyot's rendering side by side with a modern one. The weak point in this *materia critica* is the record of the readings of B; for there is good reason to believe that Courier's scholarship was not always above suspicion. Still I believe it will be found that his account of B is substantially correct.

About the year 1595 Fulvius Ursinus (Fulvio Orsini), the great scholar and collector of MSS. who from 1559 to his death in 1600 was librarian to the Farnese cardinals at Rome, appears to have made a MS. of the *Pastoralia* with marginal variants. This is the MS. mentioned by the scribe of

<sup>1</sup> Seiler was unable to find a copy of this book, and was led into mistakes on this account.



## INTRODUCTION

Parisinus iii as having been collated by him in 1597,<sup>1</sup> and it was doubtless from this MS. that Ursinus answered Columbanus' request for variants on certain passages when he was preparing the Juntine edition of 1598. In compiling his MS. Ursinus used three MSS., known to editors as Ursiniani I, ii, and iii. These have not been identified, and their readings can only be gathered from the text and notes of the Juntine edition. Courier, however, speaks of the existence of other MSS. besides B in the Vatican Library; and since Ursinus is known to have bequeathed his collection to the Vatican, these may well prove to be the three Ursiniani.

The MSS. of the *Pastoralia* at present known either from Columbanus' edition or from the work of later editors, arrange themselves by means of the great lacuna comprising chapters 12 to 17 of the first book. This occurs in all the MSS. except A, which was discovered at Florence by P. L. Courier in 1809. The MSS. which have the lacuna arrange themselves further in two groups, one where it begins at § 13, which I call p, and the other where it begins in the middle of § 12, which I call q. The extension of the lacuna in the latter group was probably due to a clumsy piece of emendation; however it was caused, the former group, despite

<sup>1</sup> That this scribe was a Frenchman appears from the inadvertent use of the abbreviation p (*peut être*) instead of f (*forte*) in a single passage.

## INTRODUCTION

Courier's enthusiasm for B—an enthusiasm which B often deserves—must be considered as representing the older tradition.

I have identified the three Ursiniani as follows, the first two belonging to *p* and the third to *q*:—

Urs. i: a MS. used by Amyot; this as well as Urs. iii was perhaps acquired by Ursinus on Amyot's death in 1593,

Urs. ii: a MS. from which Parisinus iii is partly derived,

Urs. iii: a MS. used by Amyot, ancestor of Parisini i and ii and (in common with Urs. ii) of Parisinus iii. It appears to have had one variant (ὁμοίως 3. 34) derived from the common ancestor of itself and B, and four of its own, (κατὰ <sup>παρὰ ἀπὸ</sup> πρώτου 1. 21, περὶ βίτατος γὰρ 2. 15, κατέχον 2. 21, and <sup>ῥ</sup>επαίρηται 2. 23), due to emendation or correction. It also seems to have contained several lacunae which it did not share with B; some of these omissions, as appears from his translation, were regarded as correct by Amyot.

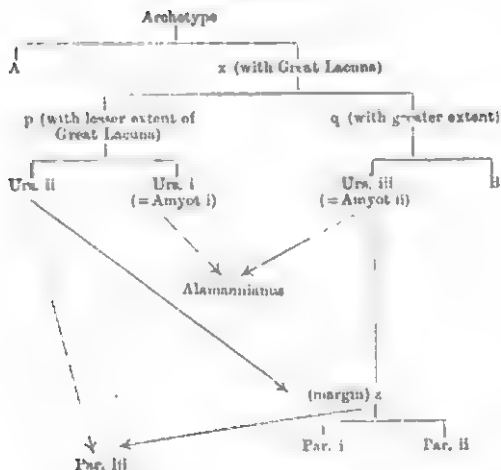
Columbanius, the editor of the Juntine edition, the *Editio Princeps* of 1592, used, as he tells us, (1) a MS. belonging to Aloisius Alamannus, which I take to have been a conflation of Urss. i and iii, with many but not all variations between these two MSS.

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added in the margin; (2) the readings sent him by Ursinus from the MS. Ursinus had copied and equipped with variants from his three MSS. (Urss. i, ii, and iii). Ursinus does not appear to have made any note of correspondences between his MS. and the text of Columbanus, and it is important too to remember that the variants recorded as his in the Juntine edition are only those belonging to the passages on which he was consulted. In his note on page 82 he says: "Is [Ursinus] enim antequam nos hunc librum impressioni subiiciendum traderemus, locos aliquot cum suis codicibus collatos, Roma ad nos remiserat." It is clear that Columbanus had but one MS. He refers to it in the singular in several places, notably in his preface. In the two passages where he speaks of *nostri libri*,<sup>1</sup> he means either the four "books" of the *Pastoralia*, or the MSS. from which both the text and the *marginalia* of his own MS. were derived. His note on p. 87 "τε] N. al. γε al. ροτε" merely means that his MS. here had two marginal readings; and since all three readings were known to Ursinus, and he was asked only for variants, no note of Ursinus' readings is made by Columbanus. It is unfortunate that Columbanus' notes tell us neither which were the readings of Alamannus' text and which of the margin, nor make any distinction of name in recording the variants of the three Ursiniani.

<sup>1</sup> Both on p. 82.

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The Parisini are all of the sixteenth century. i and ii belong to group *q*, and were derived from a copy of Urs. iii which I call *z*. This contained the few variants of its parent, as well as about thirty derived from Urs. ii. The special minor omissions of Urs. iii, as well as those it shared with B, appear in Parr. i and ii. Par. iii, though, unlike them, it has the lesser extent of the Great Lacuna, shows many

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of the same minor omissions. It may be regarded as a conflation of *Urs. ii* and *z*. Its margin contains (1) variants between *Urs. ii* and *z*, (2) variants derived from no known source, perhaps readings of *Urs. ii* rejected both by *Ursinus* when he compiled the conflation of his three MSS. and by the scribe who added *Urs. ii*'s variants to *z*. None of the latter are of the slightest value.

There remain the two MSS. unknown to *Columbanus* and *Ursinus* no less than to *Amyot*, and discovered by *Courier* in 1809, *Laurentianus* (A) and *Vaticanus* (B). It is well known how *Courier*, after copying the new part of A, obliterated it, whether by accident or design, by upsetting his inkpot. *Courier*'s copy, upon which, as he perhaps intended, we are now almost entirely dependent, is probably correct enough in the main; but *Cobet* has shown, by comparing it with the few places still legible in the original, that the copy was unfortunately not altogether accurate. Apart from filling the Great Lacuna, A, though it contains many minor corruptions and some omissions, is of the greatest value as representing the oldest extant tradition. It is ascribed to the thirteenth century.

Of *Courier*'s other discovery, B, I have found no description. His record of its readings is given by *Seiler*. It contains several special *Incunae* of minor importance and shares others with *Urs. iii*, and, as belonging to *g*, does not represent so old a tradition as *Urs. i* and *ii*; but it nevertheless fully deserves  
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## INTRODUCTION

the position assigned it by Courier of second in value to A.

The text of the present edition is the result of my investigations into the recorded readings of the manuscripts. When the variation among the manuscripts lies merely in the order of the words, I have often followed A without recording the variant readings. Otherwise, the critical notes contain all the variants of any importance for the history of the text. But it should be remembered that the ascription of variants to the individual MSS. of Ursinus, is conditional upon the acceptance of my *stemma* and the identifications it involves. Emendations of previous editors I hope I have acknowledged in every case. Emendations which I believe to be my own, I have marked E. Sometimes an emendation appears from his translation to have been anticipated by Amyot. In these cases I have added his name in brackets. I have done the same where his translation indicates that the reading in question was the reading of one of his MSS. In the notes on the passage included in the Great Lacuna, I have given both Furia's and Courier's readings of A. It should be borne in mind that Furia saw the text only after the spilling of the ink.

### III.—THE TRANSLATION

There is nothing on Thoruley's title-page to tell us that his book is a translation, and if his "most sweet

## INTRODUCTION

and pleasant pastoral romance" ever came into the hands of the "young ladies" for whom he wrote it, they may well have supposed it to be his original work. For although his rendering is generally close enough to the Greek to satisfy the most fastidious modern scholar, it has all the graces of idiom, rhythm, and vocabulary characteristic of the best English prose of the day. Of most of his excellences I must leave the reader to judge, but I cannot forbear to remark upon one outstanding feature of his style. He always shows you that he has a complete grasp of the situation he is describing. He not only sees and hears, but he thinks and feels. He knows what it was like to be there.

In making his translation Thornley had before him the parallel Latin and Greek edition of Jungermann, published in 1605. His English is often suggested by Jungermann's Latin; in one or two places he has made mistakes through paying more attention to the Latin than to the Greek; and he sometimes prefers a reading only to be found in Jungermann's notes. That he was familiar with Amyot's French version of 1559 I have not been able to establish.

In my revision of Thornley's work, I set myself to alter only what was actually wrong; but right and wrong being so often a matter of opinion, I cannot hope to have pleased all my readers as well as myself and the editors of this series. I can only say that I have corrected as little as seemed in the circumstances possible, and tried to make the corrections

## INTRODUCTION

consonant with my conception of Thornley's style. In the long passage where Thornley's translation was not available, I have imitated him as nearly as I could.

I have not discovered that any other work was ever published by the maker of this delightful book; indeed, the following are the only facts I have been able to glean about him. George Thornley was born in 1614. He was the son of a certain Thomas Thornley described as "of Cheshire," and was at Repton School under Thomas Whitehead, the first master appointed on the re-founding of the school in 1621. Whitehead's usher at the time, John Lightfoot, was afterwards master of St. Catherine's, and was elected Vice-Chancellor of the University of Cambridge in 1655. Whitehead sent many of his scholars to his old college, Christ's, and it was here that Thornley was admitted sizar—sizarships were given to poor students—under Mr. King in 1631. This King is the Edward King who is the subject of Milton's *Lycidas*, and Milton resided at Christ's from 1625 to 1632. In 1635, Thornley proceeded Bachelor in Arts, and we hear no more of him save that in his forty-fourth year he is described upon the title-page of his *Daphnis and Chloe* as "Gentleman."

J. M. F.

CAMBRIDGE, 1913.





## BIBLIOGRAPHY

*Editio Princeps*: Longus was first printed in the French translation of Amyot published in 1559. The Greek text was first published by Philip Junta at Florence in 1598.

The *Best Commentary* is that contained in Seiler's parallel Greek and Latin edition published in Latin at Leipzig in 1843.

The *Earliest English Version* is rather an adaptation than a translation; the following is its title-page: *Daphnis and Chloe* | excellently | describing the height | of affection, the simplicity of love, the purport | of honest meaning, the resolution of men, and disposi- | tion of Fate, finished in a Pastorall, and interlarded with the praises | of a most peerlesse Princeesse, wondrousfull in Maiestie, | and rare in perfection, celebrated within | the same Pastorall, and therefore | termed by the name of | *The Shepherds Hololais*. | By Angell Iraye. | *Altior fortuna viris* | At London | printed by Robert Waldegrune, and are | to be sold at his shop in Paules church-yard | at the signe of the Crane | 1587. (Reprinted and edited by Joseph Jacobs, London, 1890.)



THE LESBIAN PASTORALS  
or  
DAPHNIS AND CHLOE

ΛΟΓΓΟΥ ΠΟΙΜΕΝΙΚΩΝ ΤΩΝ ΠΕΡΙ  
ΔΑΦΝΙΝ ΚΑΙ ΧΛΟΗΝ  
ΛΕΣΒΙΑΚΩΝ

ΛΟΓΟΙ Δ'

# DAPHNIS AND CHLOE

A MOST SWEET AND PLEASANT PASTORAL  
ROMANCE FOR YOUNG LADIES

BY

GEO. THORNLEY, GENT.

Πάντι καὶ νῦν ἀντίκρυσ νῦν μαθήτω. —SEN. PHILOS

LONDON :

PRINTED FOR JOHN GARFIELD, AT THE SIGN OF THE ROLLING  
PRESS FOR PICTURES NEAR THE ROYAL-EXCHANGE IN  
CORNHILL, OVER AGAINST POPES-HEAD-ALLEY.

1657.

## A SUMMARY OF THE FIRST BOOK

THE author sees a picture of curious interpretation in the island Lesbos. And he describes it in four books. The situation of Mytilene (the scene of the story) is drawn. Lamo a goatherd, following a goat that neglected her kid, finds an infant-boy exposed with fine accoutrements about him, takes him away, keeps him, and names him Daphnis. Two years after, Dryas a shepherd, looking for a sheep of his, found in a cave of the Nymphs a girl of the very same fortune, brings her up, and calls her Chloe. Dryas and Lamo, warned by dreams, send forth the exposed children together to keep their flocks. They are joyful, and play away their time. Daphnis, running after a he-goat, falls unawares together with him into a trap-ditch made for a wolf, but is drawn up alive and well. Chloe sees Daphnis at his washing and praises his beauty. Dorco the herdsman woos Chloe with gifts, and contends with Daphnis for her favour. Daphnis praises Chloe and she kisses him. Dorco asks of Dryas Chloe for his wife, but all in vain. Therefore, disguised in a wolf-skin, he thinks to seize her

## A SUMMARY OF THE FIRST BOOK

*from a thicket and carry her away by force, but the stock-dogs fall upon him.*

*Daphnis and Chloe are variously affected. Daphnis tells the Tale of the Stock-Dove. The Tyrian pirates plunder the fields and carry away Daphnis. Chloe, not knowing what to do, runs up to Dorco whom she finds a dying of his wounds. He gives her a pipe of wonderful power. She plays on it, and the oxen and cows that were carried away turn over the vessel. They and Daphnis swim to the land while the armed pirates drown. Then they bury poor Dorco and return to their wonted game.*



## <ΠΡΟΟΙΜΙΟΝ>

1. Ἐν Λέσβῳ θηρῶν ἐν ἄλσει Νυμφῶν θέαμα εἶδον κάλλιστον ὧν εἶδον, εἰκόνα γραπτὴν,<sup>1</sup> ἱστορίαν ἔρωτος. καλὸν μὲν καὶ τὸ ἄλσος, πολὺ δένδρον, ἀνθηρόν, κατάρρυτον, μία πηγὴ πάντα ἐτρεφε καὶ τὰ ἀνθὴ καὶ τὰ δένδρα, ἀλλ' ἡ γραφὴ τερπνοτέρα καὶ τέχνην ἔχουσα περιττὴν καὶ τύχην<sup>2</sup> ἐρωτικὴν, ὥστε πολλοὶ καὶ τῶν ξένων κατὰ φήμην ᾔεσαν τῶν μὲν Νυμφῶν ἰκέται, τῆς δὲ εἰκόνης θεαταί. γυναῖκες ἐπ' αὐτῆς τίκτουςαι καὶ ἄλλαι σπαργύνοις κοσμοῦσαι, παῖδιά ἐκκείμενα, ποιμνία τρέφοντα, ποιμένες ἀναιρούμενοι, νέοι συντιθέμενοι, ληστῶν καταδρομή, πολεμίων ἐμβολή.

2. Πολλὰ ἄλλα καὶ πάντα ἐρωτικὰ ἰδόντα με καὶ θαυμάσαντα πόθος ἔσχεν ἀντιγράψαι τῇ γραφῇ. καὶ ἀναζητησάμενος ἐξηγητὴν τῆς εἰκόνης τέτταρας βίβλους ἐξεπονησάμην ἀνάθημα μὲν

Title: Ἀ Λέβου: πρὶ Λέβου Σοφίστου. Λεσβ., only in color-text. <sup>1</sup> so Brunek: Ἀρ εἰκόνα γραφῆ. ἡ εἰκόνη γραφῆν

<sup>2</sup> so Heusinger, nam inverti τέχνην and τύχην

## PROEM

1. WHEN I was hunting in Lesbos, I saw in the grove of the Nymphs a spectacle the most beauteous and pleasing of any that ever yet I cast my eyes upon. It was a painted picture, reporting a history of love. The grove indeed was very pleasant, thick set with trees and starred with flowers everywhere, and watered all from one fountain with divers meanders and rills. But that picture, as having in it not only an excellent and wonderful piece of art but also a tale of ancient love, was far more amiable. And therefore many, not only the people of the country but foreigners also, enchanted by the same of it, came as much to see that, as in devotion to the Nymphs. There were figured in it young women, in the posture, some of teeming, others of swaddling, little children; babes exposed, and ewes giving them suck; shepherds taking up foundlings, young persons plighting their troth; an incursion of thieves, an inroad of armed men.

2. When I had seen with admiration these and many other things, but all belonging to the affairs of love, I had a mighty instigation to write something as to answer that picture. And therefore, when I had carefully sought and found an interpreter of the image, I drew up these four books, an oblation

## DAPHNIS AND CHLOE

Ἔρωτι καὶ Νύμφαις καὶ Παιί, κτῆμα δὲ τερπνὸν  
 πᾶσιν ἀνθρώποις, δὲ καὶ νοσοῦντα ἰάσεται καὶ  
 λυπούμενον παραμυθήσεται, τὸν ἐρασθέντα ἀνα-  
 μνήσει, τὸν οὐκ ἐρασθέντα παιδεύσει.<sup>1</sup> πάντως  
 γὰρ οὐδεὶς Ἔρωτα ἔφυγεν ἢ φεύξεται, μέχρι ἂν  
 κάλλος ἢ καὶ ὀφθαλμοὶ βλέπωσιν. ἡμῖν δὲ ὁ θεὸς  
 παράσχοι σωφρονούσι τὰ τῶν ἄλλων γράφειν.

•                    <sup>1</sup> Γὰρ προσαιεῖται

## PROEM, § 2

to Love and to Pan and to the Nymphs, and a delightful possession even for all men. For this will cure him that is sick, and rouse him that is in dumps; one that has loved, it will remember of it; one that has not, it will instruct. For there was never any yet that wholly could escape love, and never shall there be any, never so long as beauty shall be, never so long as eyes can see. But help me that God to write the passions of others; and while I write, keep me in my own right wits.

## ΛΟΓΟΣ ΠΡΩΤΟΣ

1. Πόλις ἐστὶ τῆς Λέσβου Μυτιλήνη μεγάλη καὶ καλή. διεῖληπται γὰρ εὐρίτοις ἐπεισερούσης<sup>1</sup> τῆς θαλάττης καὶ κεκόσμηται γεφύραις ξεστοῦ καὶ λευκοῦ λίθου νομίσεις<sup>2</sup> οὐ πόλιν ὁρᾶν, ἀλλὰ νῆσον. ἀλλὰ ἦν ταύτης<sup>3</sup> τῆς πόλεως τῆς Μυτιλήνης ὅσον ὑπὸ σταδίων διακοσίων<sup>4</sup> ἀγρὸς ἀνδρὸς εἰδαίμονος, κτῆμα κάλλιστον, ὄρη θηροτρόφα, πεδία πυροφόρα, γήλοφοι κλημάτων, νομαὶ ποιμνίων καὶ ἡ θάλαττα προσέβλυξεν<sup>5</sup> ἐπ' ἱϊόνος ἐκτεταμένης ψυχαγωγίαν μαλθακῇ.<sup>6</sup>

2. Ἐν τῷδε τῷ ἀγρῷ νέμων αἰπόλος Λάμων τοῖνομα, παίδιον εὔρεν ὑπὸ μιᾶς τῶν αἰγῶν<sup>7</sup> τρεφόμενον. δρυμὸς ἦν καὶ λόχμη, <ῆς> κατωτάτῳ<sup>8</sup> καὶ κιττὸς ἐπιπλανώμενος καὶ πῶα μαλ-

<sup>1</sup> ἢ ἐπεισερούσαι: ἡ ἐπεισερούση. Ἀρ τῇ θαλάσῳ (Λ with capital initial). <sup>2</sup> Ἀρ -αις. <sup>3</sup> ἢ ταύτης: ἢ ἐκ τ. (ἢ ταύτης) and ἢ after ὅσον. <sup>4</sup> Ὑπὸ εἰκοσίων. <sup>5</sup> ἢ ἐκ τ. (ἢ ταύτης) and ἢ after ὅσον. <sup>6</sup> Ὑπὸ εἰκοσίων. <sup>7</sup> ἢ ἐκ τ. (ἢ ταύτης) and ἢ after ὅσον. <sup>8</sup> Ὑπὸ εἰκοσίων. <sup>9</sup> ἢ ἐκ τ. (ἢ ταύτης) and ἢ after ὅσον. <sup>10</sup> Ὑπὸ εἰκοσίων. <sup>11</sup> ἢ ἐκ τ. (ἢ ταύτης) and ἢ after ὅσον. <sup>12</sup> Ὑπὸ εἰκοσίων. <sup>13</sup> ἢ ἐκ τ. (ἢ ταύτης) and ἢ after ὅσον. <sup>14</sup> Ὑπὸ εἰκοσίων. <sup>15</sup> ἢ ἐκ τ. (ἢ ταύτης) and ἢ after ὅσον. <sup>16</sup> Ὑπὸ εἰκοσίων. <sup>17</sup> ἢ ἐκ τ. (ἢ ταύτης) and ἢ after ὅσον. <sup>18</sup> Ὑπὸ εἰκοσίων. <sup>19</sup> ἢ ἐκ τ. (ἢ ταύτης) and ἢ after ὅσον. <sup>20</sup> Ὑπὸ εἰκοσίων. <sup>21</sup> ἢ ἐκ τ. (ἢ ταύτης) and ἢ after ὅσον. <sup>22</sup> Ὑπὸ εἰκοσίων. <sup>23</sup> ἢ ἐκ τ. (ἢ ταύτης) and ἢ after ὅσον. <sup>24</sup> Ὑπὸ εἰκοσίων. <sup>25</sup> ἢ ἐκ τ. (ἢ ταύτης) and ἢ after ὅσον. <sup>26</sup> Ὑπὸ εἰκοσίων. <sup>27</sup> ἢ ἐκ τ. (ἢ ταύτης) and ἢ after ὅσον. <sup>28</sup> Ὑπὸ εἰκοσίων. <sup>29</sup> ἢ ἐκ τ. (ἢ ταύτης) and ἢ after ὅσον. <sup>30</sup> Ὑπὸ εἰκοσίων. <sup>31</sup> ἢ ἐκ τ. (ἢ ταύτης) and ἢ after ὅσον. <sup>32</sup> Ὑπὸ εἰκοσίων. <sup>33</sup> ἢ ἐκ τ. (ἢ ταύτης) and ἢ after ὅσον. <sup>34</sup> Ὑπὸ εἰκοσίων. <sup>35</sup> ἢ ἐκ τ. (ἢ ταύτης) and ἢ after ὅσον. <sup>36</sup> Ὑπὸ εἰκοσίων. <sup>37</sup> ἢ ἐκ τ. (ἢ ταύτης) and ἢ after ὅσον. <sup>38</sup> Ὑπὸ εἰκοσίων. <sup>39</sup> ἢ ἐκ τ. (ἢ ταύτης) and ἢ after ὅσον. <sup>40</sup> Ὑπὸ εἰκοσίων. <sup>41</sup> ἢ ἐκ τ. (ἢ ταύτης) and ἢ after ὅσον. <sup>42</sup> Ὑπὸ εἰκοσίων. <sup>43</sup> ἢ ἐκ τ. (ἢ ταύτης) and ἢ after ὅσον. <sup>44</sup> Ὑπὸ εἰκοσίων. <sup>45</sup> ἢ ἐκ τ. (ἢ ταύτης) and ἢ after ὅσον. <sup>46</sup> Ὑπὸ εἰκοσίων. <sup>47</sup> ἢ ἐκ τ. (ἢ ταύτης) and ἢ after ὅσον. <sup>48</sup> Ὑπὸ εἰκοσίων. <sup>49</sup> ἢ ἐκ τ. (ἢ ταύτης) and ἢ after ὅσον. <sup>50</sup> Ὑπὸ εἰκοσίων. <sup>51</sup> ἢ ἐκ τ. (ἢ ταύτης) and ἢ after ὅσον. <sup>52</sup> Ὑπὸ εἰκοσίων. <sup>53</sup> ἢ ἐκ τ. (ἢ ταύτης) and ἢ after ὅσον. <sup>54</sup> Ὑπὸ εἰκοσίων. <sup>55</sup> ἢ ἐκ τ. (ἢ ταύτης) and ἢ after ὅσον. <sup>56</sup> Ὑπὸ εἰκοσίων. <sup>57</sup> ἢ ἐκ τ. (ἢ ταύτης) and ἢ after ὅσον. <sup>58</sup> Ὑπὸ εἰκοσίων. <sup>59</sup> ἢ ἐκ τ. (ἢ ταύτης) and ἢ after ὅσον. <sup>60</sup> Ὑπὸ εἰκοσίων. <sup>61</sup> ἢ ἐκ τ. (ἢ ταύτης) and ἢ after ὅσον. <sup>62</sup> Ὑπὸ εἰκοσίων. <sup>63</sup> ἢ ἐκ τ. (ἢ ταύτης) and ἢ after ὅσον. <sup>64</sup> Ὑπὸ εἰκοσίων. <sup>65</sup> ἢ ἐκ τ. (ἢ ταύτης) and ἢ after ὅσον. <sup>66</sup> Ὑπὸ εἰκοσίων. <sup>67</sup> ἢ ἐκ τ. (ἢ ταύτης) and ἢ after ὅσον. <sup>68</sup> Ὑπὸ εἰκοσίων. <sup>69</sup> ἢ ἐκ τ. (ἢ ταύτης) and ἢ after ὅσον. <sup>70</sup> Ὑπὸ εἰκοσίων. <sup>71</sup> ἢ ἐκ τ. (ἢ ταύτης) and ἢ after ὅσον. <sup>72</sup> Ὑπὸ εἰκοσίων. <sup>73</sup> ἢ ἐκ τ. (ἢ ταύτης) and ἢ after ὅσον. <sup>74</sup> Ὑπὸ εἰκοσίων. <sup>75</sup> ἢ ἐκ τ. (ἢ ταύτης) and ἢ after ὅσον. <sup>76</sup> Ὑπὸ εἰκοσίων. <sup>77</sup> ἢ ἐκ τ. (ἢ ταύτης) and ἢ after ὅσον. <sup>78</sup> Ὑπὸ εἰκοσίων. <sup>79</sup> ἢ ἐκ τ. (ἢ ταύτης) and ἢ after ὅσον. <sup>80</sup> Ὑπὸ εἰκοσίων. <sup>81</sup> ἢ ἐκ τ. (ἢ ταύτης) and ἢ after ὅσον. <sup>82</sup> Ὑπὸ εἰκοσίων. <sup>83</sup> ἢ ἐκ τ. (ἢ ταύτης) and ἢ after ὅσον. <sup>84</sup> Ὑπὸ εἰκοσίων. <sup>85</sup> ἢ ἐκ τ. (ἢ ταύτης) and ἢ after ὅσον. <sup>86</sup> Ὑπὸ εἰκοσίων. <sup>87</sup> ἢ ἐκ τ. (ἢ ταύτης) and ἢ after ὅσον. <sup>88</sup> Ὑπὸ εἰκοσίων. <sup>89</sup> ἢ ἐκ τ. (ἢ ταύτης) and ἢ after ὅσον. <sup>90</sup> Ὑπὸ εἰκοσίων. <sup>91</sup> ἢ ἐκ τ. (ἢ ταύτης) and ἢ after ὅσον. <sup>92</sup> Ὑπὸ εἰκοσίων. <sup>93</sup> ἢ ἐκ τ. (ἢ ταύτης) and ἢ after ὅσον. <sup>94</sup> Ὑπὸ εἰκοσίων. <sup>95</sup> ἢ ἐκ τ. (ἢ ταύτης) and ἢ after ὅσον. <sup>96</sup> Ὑπὸ εἰκοσίων. <sup>97</sup> ἢ ἐκ τ. (ἢ ταύτης) and ἢ after ὅσον. <sup>98</sup> Ὑπὸ εἰκοσίων. <sup>99</sup> ἢ ἐκ τ. (ἢ ταύτης) and ἢ after ὅσον. <sup>100</sup> Ὑπὸ εἰκοσίων.

## THE FIRST BOOK

1. MYTILENE is a city in Lesbos, and by ancient titles of honour it is the great and fair Mytilene. For it is distinguished and divided (the sea flowing in) by a various euripus,<sup>1</sup> and is adorned with bridges built of white polished marble. You would not think you saw a city, but an island. From this Mytilene some two hundred furlongs there lay a manor of a certain rich lord, the most sweet and pleasant prospect under all the eyes of heaven. There were mountains stored with wild beasts for game; there were hills and banks that were spread with vines; the fields abounded with all sorts of corn; the valleys with orchards and gardens and purls from the hills; the pastures with sheep and goats and kine; the sea-billows, swelling and gushing upon a shore which lay extended along in an open horizon, made a soft magic and enchantment.

2. In this sweet country, the field and farm of Mytilene, a goatherd dwelling, by name Lamo, found one of his goats suckling an infant-boy, by such a chance, it seems, as this: There was a lawn,<sup>2</sup> and in it a dell, and in the nethermost part of the dell a place all lined with wandering ivy, the ground

<sup>1</sup> i.e. euripuses or canals.  
"oakwood."

<sup>2</sup> i.e. a glade, the Greek is

θακή, ἐφ' <sup>1</sup> ἧς ἔκειτο τὸ παιδίον. ἐνταῦθα ἡ αἰξ  
 θίουσα συνεχὲς ἀφανὴς ἐγένετο πολλάκις, καὶ τὸν  
 ἔριφον ἀπολιποῦσα τῷ βρέφει παρέμενε. φυλάττει  
 τὰς διαδρομὰς ὁ Λάμων οἰκτεῖρας ἀμελούμενον  
 τὸν ἔριφον, καὶ μεσημβρίας ἰκμαζούσης κατ'  
 ἶχνος ἐλθών, ὁρᾷ τὴν μὲν αἶγα πεφυλαγμένως  
 περιβεβηκυῖαν, μὴ ταῖς χηλαῖς βλῖπτοι πατούσα,  
 τὸ δὲ ὥσπερ ἐκ μητροφᾶς θηλῆς τὴν ἐπιρροὴν  
 ἔλκον τοῦ γάλακτος. θαυμάσας, ὥσπερ εἰκὸς ἦν,  
 πρόσσεισιν ἐγγύς καὶ εὗρίσκει παιδίον ἄρρεν, μέγα  
 καὶ καλὸν καὶ τῆς κατὰ τὴν ἔκθεσιν τύχης ἐν  
 σπαργάνοις κρείττους. χλαυδίδιον <sup>2</sup> τε γὰρ ἦν  
 ἄλουργές καὶ κόρπη χρυσῇ καὶ ξιφίδιον ἐλεφαν-  
 τόκωπον.

3. Τὸ μὲν οὖν πρῶτον ἐβουλευσατο μόνα τὰ  
 γνωρίσματα βαστάσας ἀμελήσαι τοῦ βρέφους·  
 ἔπειτα αἰδесθεῖς εἰ μὴδὲ αἰγὸς φιλανθρωπίαν  
 μιμήσεται, νύκτα φυλάξας κομίζει πάντα πρὸς  
 τὴν γυναῖκα Μυρτάλην, καὶ τὰ γνωρίσματα καὶ  
 τὸ παιδίον καὶ τὴν αἶγα αὐτήν. τῆς δὲ ἐκπλα-  
 γέσης εἰ παιδία τίκτουσιν αἶγες, ὅδε <sup>3</sup> πάντα  
 αὐτῇ διηγεῖται, πῶς εὗρεν ἐκκείμενον, πῶς εἶδε <sup>4</sup>  
 τρεφόμενον, πῶς ᾔδεσθη καταλιπεῖν ἀποθανού-  
 μενον. δόξαν δὲ κάκεινῃ, τὰ μὲν συνεκτεθέντα  
 κρύπτουσι, τὸ δὲ παιδίον αὐτῶν ἐπονομάζουσι, τῇ  
 δὲ αἰγῇ τὴν τροφήν ἐπιτρέπουσιν. ὥς δ' ἂν καὶ  
 τὸ ὄνομα τοῦ παιδίου ποιμενικὸν ἑκοίῃ, Δάφνιν  
 αὐτὸν ἐγνωσαν καλεῖν.

<sup>1</sup> so A: πια καὶ corruption of αἶγα above from marg.

<sup>2</sup> p U. II χλαυδίον, cf. 4 21      <sup>3</sup> so A: πια δ 24      <sup>4</sup> q εἶρεν

furred over with a finer sort of grass, and on that the infant lay. The goat coming often hither, disappeared very much, neglecting still her own kid to attend the wretched child. Lamo observes her frequent outs and discursions, and pitying that the kid should be so forsaken, follows her even at high noon. And anon he sees the goat bestriding the child carefully, lest she should chance to hurt it with her hooves, and the infant drawing milk as from the breast of a kind mother. And wondering at it, as well he might, he comes nearer and finds it a man-child, a lusty boy and beautiful, and wrapped in richer clothes than you should find upon a foundling. His mantle or little cloak was purple, fastened with a golden brooch, and by his side a little dagger, the handle polished ivory.

3. He thought at first to take away the tokens and take no thought about the child. But afterwards conceiving shame within himself if he should not imitate the kindness and philanthropy he had seen even in that goat, waiting till the night came on he brings all to Myrtale his wife, the boy, his precious trinkets, and the goat. But Myrtale, all amazed at this, "What?" quoth she, "do goats east boys?" Then he fell to tell her all, namely how he had found him exposed, how suckled; how overcome by mere shame he could not leave the sweet child to die in that forsaken thicket. And therefore, when he discerned Myrtale was of his mind, the things exposed together with him are laid up carefully and hid, they say the boy's their own child, and put him to the goat to nurse. And that his name might be indeed a shepherd's name, they agreed to call him Daphnis.



# DAPHNIS AND CHLOE

4. Ἴδῃ δὲ διητοιῦς χρόνου διηνησμένου,<sup>1</sup> ποιμὴν  
 ἐξ ἀγρῶν ὁμόρων, Δρύας τὸ ὄνομα, νέμων<sup>2</sup> καὶ  
 αὐτὸς ὁμοίοις ἐπιτυχάνει καὶ εὐρήμασι καὶ  
 θεάμασι. Νυμφῶν ἄντρον ἦν, πέτρα μεγάλη, τὰ  
 ἐνδοθεν κοίλη, τὰ ἔξωθεν περιφερής. τὰ ἀγάλ-  
 ματα τῶν Νυμφῶν αὐτῶν λίθοις πεποιήτο· πόδες  
 ἀνυπόδητοι, χεῖρες εἰς ὤμους γυμναί, κόμαι μέχρι  
 τῶν αὐχένων λελυμέναι,<sup>3</sup> ζῶμα περὶ τὴν ἰξύν,  
 μειδίαμα περὶ τὴν ὀφρύν· τὸ πᾶν σχῆμα χορεία<sup>4</sup>  
 ἦν ὀρχουμένων. ἡ ὥα τοῦ ἄντρου τῆς μεγάλης  
 πέτρας ἦν τὸ μεσαίτατον. ἐκ δὲ ἀναβλύζον ὕδωρ  
 ἀπῆε χιόμενον,<sup>5</sup> ὥστε καὶ λειμῶν πᾶν γλαφυρὸς  
 ἐκτέτατο πρὸ τοῦ ἄντρου, πολλῆς καὶ μαλακῆς  
 πόας ὑπὸ τῆς νοτίδος τρεφομένης. ἀνέκειντο δὲ  
 καὶ γαυλοὶ καὶ αὐλοὶ πλῆγιοι καὶ σύριγγες καὶ  
 κύλαμοι πρεσβυτέρων ποιμένων ἀναθήματα.

5. Εἰς τοῦτο τὸ νυμφαῖον οἱ ἀρτιτόκος συχνὰ  
 φοιτῶσα ἐόξαν πολλάκις ἀπωλείας παρεῖχε.  
 κολύσαι δὲ βουλόμενος αὐτὴν καὶ εἰς τὴν προτέραν  
 εὐνομίαν καταστήσαι, δεσμὸν ῥάβδου χλωρᾶς  
 λυγίσας ὅμοιον βρόχῳ τῇ πέτρᾳ προσῆλθεν, ὥς  
 ἐκεῖ ληψόμενος<sup>6</sup> αὐτὴν. ἐπιστάς δὲ οὐδὲν εἶδεν ὧν  
 ἠλπισεν, ἀλλὰ τὴν μὲν διδοῦσαν <παιδίον> πᾶν  
 ἀνθρωπίνως τὴν θηλὴν εἰς ἀφθονον τοῦ γάλακτος  
 ὀλκήν, τὸ δὲ παιδίον ἀκλαυστὶ<sup>7</sup> λάβρως εἰς  
 ἀμφοτέρας τὰς θηλάς μεταφέρον τὸ στόμα καθαρὸν  
 καὶ φαιδρόν, οἷα τῆς οἷας τῇ γλώττῃ τὸ πρόσωπον  
 ἀπολεχμωμένης μετὰ τὸν κόρον τῆς τροφῆς. θῆλυ

<sup>1</sup> so p. prob. old var: Αἱ διητοιμα. <sup>2</sup> so D (Διητοι by επιμελειαν): παλαι νέμων τὸ δν. <sup>3</sup> so B (Διητοι by επιμελειαν): παλαι νέμων τὸ δν. <sup>4</sup> so B (Διητοι by επιμελειαν): παλαι νέμων τὸ δν. <sup>5</sup> so B (Διητοι by επιμελειαν): παλαι νέμων τὸ δν. <sup>6</sup> so B (Διητοι by επιμελειαν): παλαι νέμων τὸ δν. <sup>7</sup> so B (Διητοι by επιμελειαν): παλαι νέμων τὸ δν.

4. And now, when two years' time was past, a shepherd of the neighbouring fields, Dryas by name, had the luck, watching his flock, to see such sights and find such rarities as Lamo did. There was a solitary sacred cave of the Nymphs, a huge rock, hollow and vaulted within, but round without. The statues or images of the Nymphs were cut out most curiously in stone; their feet unshod, their arms bare to the shoulder, their hair loose over their necks, their eyes sweetly smiling, their lacy petticoats tucked up at the waist. The whole presence made a figure as of a divine amusing dance or masque. The mouth of the cave was in the midst of that great rock; and from it gushed up a strong crystal fountain, and running off in a fair current or brook, made before the holy cave a fresh, green, and flowery mead. There were hanging up and consecrated there milking-pails, pipes, and hautboys, whistles, and reeds, the offerings of the ancient shepherds.

5. To this cave the often gadding of a sheep newly delivered of young, made the shepherd often think that she undoubtedly was lost. Desiring therefore to correct the straggler and reduce her to her rule, of a green with he made a snare, and looked to catch her in the cave. But when he came there he saw things he never dreamed of. For he saw her giving suck from her dugs in a very human manner to an infant, which, without crying, greedily did lay, first to one dug then the tother, a most neat and fair mouth; for when the child had sucked enough, the careful nurse licked it still and trimmed

ἐπολεῖ χεῖρα. ὁ Πάτρ συλλαβῇ. <καὶ ἐφ> δ' (Αἰνυτοῖς by om.) ὁ ἀελαστί: ὁ ἀελασγῆ

ἦν τοῦτο τὸ παιδίον. καὶ παρέκειτο καὶ τούτῳ  
γνωρίσματα,<sup>1</sup> μίτρα διάχρυσος, ὑποδήματα  
ἐπίχρυσα καὶ περισκελίδες χρυσαί.

6. Θεῶν δὴ τι νομίσας τὸ εὖρημα καὶ διδασκό-  
μενος παρὰ τῆς οἴος ἐλεεῖν τε τὸ παιδίον καὶ  
φιλεῖν, ἀναιρεῖται μὲν τὸ βρέφος ἐπ' ἀγκῶνος,  
ἀποτίθεται δὲ τὰ γνωρίσματα κατὰ τῆς πύρας.  
εὐχεται δὲ ταῖς Νύμφαις ἐπὶ χρηστῇ τύχῃ θρέψαι<sup>2</sup>  
τὴν ἰκέτιν αὐτῶν. καὶ ἐπεὶ καιρὸς ἦν ἀπελαύνειν  
τὴν ποιμήνην, ἐλθὼν εἰς τὴν ἑπαυλιν τῇ γυναικὶ  
διηγείται τὰ ὀφθέντα, δέκνυσσι τὰ εὑρεθέντα,  
παρακελεύεται θυγάτριον νομίζειν, καὶ λανθά-  
νουσαν ὡς ἴδιον τρέφειν. ἡ μὲν δὴ Νύπη (τοῦτο  
γὰρ ἐκαλεῖτο) μήτηρ εὐθὺς ἦν καὶ ἐφίλει τὸ  
παιδίον, ὅτε<sup>3</sup> ὑπὸ τῆς οἴος παρευδοκιμηθῆναι  
δεδοικυῖα, καὶ τίθεται καὶ αὐτὴ ποιμενικὸν ὄνομα  
πρὸς πίστιν αὐτῷ, Χλόην.

7. Ταῦτα τὰ παιδιά ταχὺ μύλα ηἵξησε καὶ  
κάλλος αὐτοῖς ἐξεφαίνετο κρεῖττον ἡγροικίας.  
ἤδη τε ἦν<sup>4</sup> ὁ μὲν πέντε καὶ δέκα ἐτῶν ὑπὸ γενεᾶς,  
ἡ δὲ τοσούτων δυοῖν ὑποδεόντων, καὶ ὁ Δρύας καὶ  
ὁ Λάμων ἐπὶ μιᾷς νυκτὸς ὁρῶσιν ὕπνῳ τοιόνδε τι.  
τὰς<sup>5</sup> Νύμφας ἐδόκουν ἐκείνας, τὰς ἐν τῷ ἄντρῳ,  
ἐν ᾧ ἡ πηγὴ. ἐν ᾧ τὸ παιδίον εὗρεν ὁ Δρύας, τὸν  
Δάφριν καὶ τὴν Χλόην παραδιδύουαι παιδὶ μύλα

<sup>1</sup> so Heubner: πῶς σνάρματα γινώσκ. incoincidentia κλίμα, cf. 8. <sup>2</sup> cf. 14: ἂν τρέφαι. <sup>3</sup> so Heubner: πῶς ὅτε.

<sup>4</sup> p 427 4n ut ele. <sup>5</sup> Ap. eleai τὰς

# BOOK I, §§ 5-7

it up. That infant was a girl, and in such manner as before, there lay tokens beside her; a girdle embroidered with gold, a pair of shoes gilded, and ankle-bands all of gold.

6. Wherefore Dryas, thinking with himself that this could not come about without the providence of the Gods, and learning mercy and love from the sheep, takes her up into his arms, puts her monuments into his scrip, and prays to the Nymphs they may have happily preserved and brought up their suppliant and votary. Now therefore, when it was time to drive home his flocks, he comes to his cottage and tells all that he had seen to his wife, shews her what he had found, bids her think she is her daughter, and, however, nurse her up, all unbeknown, as her child. Nape, that was her name, began presently<sup>1</sup> to be a mother, and with a kind of jealousy would appear to love the child lest that ewe should get more praise; and, like Myrtale before, gives her the pastoral name of Chloe to assure us it's their own.

7. These infants grew up apace, and still their beauty appeared too excellent to suit with rustics or derive at all from clowns. And Daphnis now is fifteen and Chloe younger two years, when upon one night Lamus and Dryas had their visions in their sleep. They thought they saw those Nymphs, the Goddesses of the cave out of which the fountain gushed out into a stream, and where Dryas found Chloe; that they delivered Daphnis and Chloe to a certain young boy, very disdainful, very fair, one

<sup>1</sup> immediately.

σοβαρῶ καὶ καλῶ, πτερὰ ἐκ τῶν ὤμων ἔχοντι, βέλη σμικρὰ ἅμα τοξαρίῳ φέροντι· τὸ δὲ ἔφαψάμινον ἀμφοτέρων ἐνὶ βέλει κελεύσαι λοιπὸν ποιμαίνειν,<sup>1</sup> τὸν μὲν τὸ αἰπόλιον, τὴν δὲ τὸ ποιμνιον.

8. Τοῦτο τὸ ὄναρ ἰδόντες ἤχθοντο μὲν, ποιμένες<sup>2</sup> εἰ ἔσονται καὶ αἰπόλοι <οἱ> τύχην ἐκ γνωρισμάτων<sup>3</sup> ἐπαγγελλόμενοι κρείττονα· διὸ<sup>4</sup> αὐτοὺς καὶ τροφαῖς ὑβροτέραις δτρέφον καὶ γράμματα ἐπαίδευον καὶ πάντα ὅσα καλὰ ἦν ἐπ' ἀγροικίας.<sup>5</sup> ἐδόκει δὲ πείθεσθαι θεοῖς περὶ τῶν σωθέντων προνοία θεῶν.

Καὶ κοινώσαντες ἀλλήλοις τὸ ὄναρ καὶ θύσαντες τῷ τὰ πτερὰ ἔχοντι παιδίῳ παρὰ ταῖς Νύμφαις (τὸ γὰρ ὄνομα λέγειν οὐκ εἶχον), ὡς ποιμένας ἐκπέμπουσιν αὐτοὺς ἅμα ταῖς ἀγέλαις<sup>6</sup> ἐκδιδάξαντες ἕκαστα, πῶς δεῖ νέμειν πρὸ μεσημβρίας, πῶς ἐπινέμειν<sup>7</sup> κοπύσαντος τοῦ καύματος, πότε ἄγειν ἐπὶ ποτόν, πότε ἀπάγειν ἐπὶ κοῖτον, ἐπὶ τίσι καλαύροπι χρηστέον, ἐπὶ τίσι φωνῇ μόνη. οἱ δὲ μῦλα χαίροντες ὡς ἀρχὴν μεγάλην παρελύμβανον καὶ ἐφίλουν τὰς αἰγας καὶ τὰ πρόβατα μᾶλλον ἢ ποιμίσιν ἔθος, ἡ μὲν ἐς ποιμνιον ἀναφέρουσα<sup>8</sup> τῆς σωτηρίας τὴν αἰτίαν, ὃ δὲ μεμνημένος ὡς ἐκκείμενον αὐτὸν αἰξ ἀνέθρεψεν.

<sup>1</sup> for λοιπ. τοῦ. A has νέμειν. <sup>2</sup> so Seiler: ἡμεῖς οἱ νομ. αἰτάται A: p. 100 οἶται αἰν.: η οἶται αἰν. <οἱ> E. <sup>3</sup> so E (Amoyot by em.): ἡμεῖς σπαργάνων. <sup>4</sup> so p. 100 οἶται αἰν.: Δη δὲ ἔφ. <sup>5</sup> μη αἰν. <sup>6</sup> U. H. omits ἅμα γ. ἀγ. <sup>7</sup> so B, prob. old var.: Ἀρ δὲ νέμειν: U. H. δὲ νέμειν. <sup>8</sup> η ἀγούσα

that had wings at his shoulders, wore a bow and little darts; and that this boy did touch them both with the very selfsame dart, and commanded it from thenceforth one should feed his flock of goats, the other keep her flock of sheep.

8. This dream being dreamed by both, they could not but conceive grief to think that those should be nothing but shepherds or goatherds to whom they had read better fortune from their monuments, and indeed for that cause had both allowed them a finer sort of meat, and bin at charge to teach them letters and whatsoever other things were passing brave among the rural swains and girls. Yet nevertheless it seemed fit that the mandates of the Gods concerning them who by their providence were saved, should be attended and obeyed.

And having told their dreams one to another and sacrificed in the cave of the Nymphs to that winged boy (for his name they knew not), they sent them out shepherds with their flocks, and to everything instructed: how to feed before high noon and drive them to fresh pasture when the scorching glare declined, when to lead them to water, when to bring them to the folds, what cattle was disciplined with the crook, what commanded by the voice alone. And now this pretty pair of shepherds are as jocund in themselves as if they had got some great empire while they sit looking over their goodly flocks, and with more than usual kindness treated both the sheep and goats. For Chloe thankfully referred her preservation to a sheep, and Daphnis had not forgot to acknowledge his to a goat.

9. Ἦρος ἦν ἀρχὴ καὶ πάντα ἤκμαζεν αἶθρῃ, τὰ ἐν δρυμοῖς, τὰ ἐν λειμῶσι, καὶ ὅσα ὄρεια. βόμβος ἦν ἤδη μελιττῶν, ἤχος ὀρνίθων μουσικῶν, σκιρτήματα ποιμῶν ἀρτιγεννητῶν ἄρνες ἐσκίρτων ἐν τοῖς ὄρεσιν, ἐβόμβουν ἐν τοῖς λειμῶσιν αἱ μέλιτται, τὰς<sup>1</sup> λόχμας κατῆδον ὄρνιθες. τοσαύτης δὲ πάντα κατεχούσης εὐωρίας,<sup>2</sup> οἱ ἀπαλοὶ <οὔτοι> καὶ νέοι μιμηταὶ τῶν ἀκουομένων ἐγίνοντο καὶ βλέπομένων. ἀκούοντες μὲν τῶν ὀρνίθων ῥιθύνοντες ἑδόν, βλέποντες δὲ σκιρτῶντας τοὺς ἄρνας ἤλλοντο κοῖφα, καὶ τὰς μέλιττας δὲ μμούμενοι τὰ αἶθρῃ συνέλεγον, καὶ τὰ μὲν εἰς τοὺς κόλπους ἐβαλλον, τὰ δὲ στεφανίσκους πλέκοντες ταῖς Νύμφαις ἐπέφερον. 10. ἔπραττον δὲ κοινῇ πάντα πλησίον ἀλλήλων νέμοντες. καὶ πολλὰκις μὲν ὁ Δάφνις τῶν προβάτων συνέστελλε<sup>3</sup> τὰ ἀποπλανώμενα, πολλὰκις δὲ ἡ Χλόη τὰς θραυστέρας τῶν αἰγῶν ἀπὸ τῶν κρημνῶν κατήλαυνεν. ἦρῃ δὲ τις καὶ τὰς ἀγέλας ἀμφοτέρας ἐφρούρησε θατέρου προσλιπαρήσαντος ἀθύρματι.

Ἀθύρματα δὲ αὐτοῖς ἦν ποιμενικὰ καὶ παιδικά. ἡ μὲν ἀνθερίκους ἀνελομένη ποθὲν ἐξελθοῦσα<sup>4</sup> ἀκριδοθήκην ἔπλεκε καὶ περὶ τοῦτο πονουμένη τῶν ποιμνίων ἠμέλησεν, ὁ δὲ καλάμους λεπτοὺς ἐκτεμῶν καὶ τρήσας τὰς τῶν γονάτων διαφυὰς ἀλλήλους τε κηρῷ μαλθακῷ συναρτήσας, μέχρι

<sup>1</sup> A εἰς τὰς    <sup>2</sup> so Uss. mss. old var. : ApB εὐωρίας ἀπαλοὶ : p παλαιὸι <οὔτοι> E (Amyot by em.)    <sup>3</sup> A συνίλεγε    <sup>4</sup> η οπισθῆ    η ἀκριδοθήκη

9. It was the beginning of spring, and all the flowers of the lawns, meadows, valleys and hills were now blowing. All was fresh and green. Now was there humming of bees, and chanting of melodious birds, and skipping of newborn lambs; the bees hummed in the meadows, the birds warbled in the groves, the lambs skipt on the hills. And now, when such a careless joy had filled those blest and happy fields, Daphnis and Chloe, as delicate and young folks will, would imitate the pleasant things they heard and saw. Hearing how the birds did chant it, they began to carol too, and seeing how the lambs skipt, tript their light and nimble measures. Then, to emulate the bees, they fell to cull the fairest flowers; some of which in toysome sport they cast in one another's bosoms, and of some platted garlands for the Nymphs; 10. and always keeping near together, had and did all things in common; for Daphnis often gathered in the straggling sheep, and Chloe often drove the bolder venturous goats from the crags and precipices; and sometimes to one of them the care of both the flocks was left while the other did intend some pretty knack or toysome play.

For all their sports were sports of children and of shepherds. Chloe, scudding up and down and here and there picking up the windlestraws, would make in plats a cage for a grasshopper, and be so wholly bent on that, that she was careless of her flocks. Daphnis on the other side, having cut the slender reeds and bored the quills or intervals between the joints, and with his soft wax joined and fitted one to another, took no care but to practise or devise some



## DAPHNIS AND CHLOE

νυκτὸς συρίζειν ἐμελέτα. καὶ ποτε δὲ ἐκοινῶ-  
νουν γάλακτος καὶ οἶνου, καὶ τροφὰς ἅς οἴκοθεν  
ἔφερον εἰς κοινὸν ἐνεμον.<sup>1</sup> θάπτον ἄν τις εἶδε τὰ  
ποιμνία καὶ τὰς αἶγας<sup>2</sup> ἀπ' ἀλλήλων μεμερισμένας  
ἢ Χλόην καὶ Δάφνιν.

11. Τοιαῦτα δὲ αὐτῶν παιζόντων τοιάνδε σπου-  
δὴν Ἔρως ἐνέκαυσε.<sup>3</sup> λύκαινα τρέφουσα σκύμνους  
κίους ἐκ τῶν πλησίον ἀγρῶν ἐξ ἄλλων<sup>4</sup> ποιμνίων  
πολλὰ ἤρπαζε, πολλῆς τροφῆς ἐς ἀνατροφὴν τῶν  
σκύμνων δεομένη. συνελθόντες οὖν οἱ κωμήται  
νύκτωρ σιροῦς ὀρύττουσι τὸ εὖρος ὀργυιᾶς, τὸ  
βάθος τεττάρων. τὸ μὲν δὴ χῶμα τὸ πολὺ σπείρουσι  
κομίσαντες μακρύν, ξύλα δὲ ξηρὰ μακρὰ τείναντες  
ὑπὲρ τοῦ χάσματος τὸ περιττὸν τοῦ χῶματος κατέ-  
πασαν τῆς πρότερον γῆς εἰκόνα· ὥστε, κὰν λαγῶς  
ἐπιδράμῃ, κατακλῇ τὰ ξύλα κάρφων ἁσθενέστερα  
τυγχάνοντα,<sup>5</sup> καὶ τότε παρέχει μαθεῖν, ὅτι γῆ οὐκ  
ἦν, ἀλλὰ μεμίμητο γῆν. τοιαῦτα πολλὰ ὀρύγ-  
ματα κὰν τοῖς ὄρεσι κὰν τοῖς πεδίοις ὀρύξαντες  
τὴν μὲν λύκαιναν οὐκ εὐτύχησαν λαβεῖν· ἤσθ-  
νετο<sup>6</sup> γάρ, ὥς γῆς σεσοφισμένης· πολλὰς δὲ αἶγας  
καὶ ποιμνία διέφθειραν καὶ Δάφνιν παρ' ὀλίγον  
οἶδε·

12. Τράγοι παροξυνθέντες ἐς μάχην συνέπεσον.

<sup>1</sup> so E: ipse ferebat      <sup>2</sup> so Schaefer: τις ἀγέλας, cf. 13

<sup>3</sup> cf. ἀνέτασε      <sup>4</sup> Παιμὴν ἄλλων ἄλλοτε      <sup>5</sup> pq ἵστα      <sup>6</sup> so  
E: πτερ αἰσθάνεται      so D, cf. 10: πτερ καὶ

tune even from morning to the twilight. Their wine and their milk and whatsoever was brought from home to the fields, they had still in common. And a man might sooner see all the cattle<sup>1</sup> separate from one another than he should Chloë and Daphnis asunder.

11. But while they are thus playing away their time to sweeten pleasure, afterwards Love in good earnest kindled up this fire. A wolf that had a kennel of whelps was come often ravenous upon the neighbouring fields, and had borne away from other flocks many cattle, because she needed much prey to keep herself and those cubs. The villagers therefore meet together, and in the night they dig ditches a fathom wide and four fathom deep; of the earth flung up they scatter the more part all abroad at a good distance, and laying over-cross the chasm long, dry, and rotten sticks, they strow them over with the earth that did remain, to make the ground like it was before; that if a hare do but offer to run there, she cannot choose but break those rods that were as brittle as the stubble, and then does easily make it known that that indeed was not true, but only counterfeited soil. Many such trap-ditches were now digged in the mountains and the fields; yet they could not take this wolf (for she could perceive them because of the sophistic and commentitious ground), but many of their sheep and goats were there destroyed, and there wanted but a little that Daphnis too was not slain. And it was on this chance:

12. Two he-goats were exasperated to fight, and

<sup>1</sup> here sheep and goats.

τῷ οὖν ἑτέρῳ τὸ ἕτερον κέρας βιαιοτέρας γενομένης  
 <τῆς> συμβολῆς θραύεται, καὶ ἀλγήσας, φριμα-  
 ξάμενος ἐς φυγὴν ἐτρέπετο.<sup>1</sup> ὁ δὲ νικῶν ἐπόμενος  
 κατ' ἰχθυος ἀπαυστον ἐποίει τὴν φυγὴν. ἀλγεῖ  
 Δάφνις περὶ τῷ κέρατι καὶ τῇ θρασυτητι ἀχθε-  
 σθεὶς ξύλῳ<sup>2</sup> ἔδωκε τὸν διώκοντα. οἷα δὲ τοῦ μὲν  
 ὑπεκφεύγοντος, τοῦ δὲ ὀργῇ διώκοντος, οὐκ ἔκρι-  
 βής ἦν τῶν ἐν ποσὶν ἢ πρόσοψις, ἀλλὰ κατὰ  
 <τοῦ> χάσματος ἄμφω πίπτουσιν, ὁ τράγος  
 πρότερος, ὁ Δάφνις δεύτερος. τοῦτο καὶ ἔσωσε  
 Δάφνιν χρήσασθαι τῆς καταφορᾶς ὀχίματι τῷ  
 τραγῷ. ὁ μὲν δὴ τὸν ἀνιμωσόμενον, εἴ τις ἄρα  
 γένοιτο, δακρύων ἀνέμενεν· ἡ δὲ Χλόη θεασαμένη  
 τὸ συμβᾶν δρόμῳ παραγίνεται εἰς τὸν σιρόν, καὶ  
 μαθοῦσα ὅτι ζῇ, καλεῖ τινὰ βουκόλον ἐκ τῶν  
 ἀγρῶν τῶν πλησίον πρὸς ἐπικουρίαν. ὁ δὲ ἐλθὼν  
 σχοῖνον ἐξήτει μακρὰν, ἣς ἐχόμενος, ἀνιμώμενος  
 ἐκβήσεται. καὶ σχοῖνος μὲν οὐκ ἦν· ἡ δὲ Χλόη  
 λυσαμένη <τῇ> ταινίαν δίδωσι καθεῖναι τῷ  
 βουκόλῳ. καὶ οὕτως οἱ μὲν ἐπὶ τοῦ χεῖλους  
 ἐστῶτες εἴλκον, ὁ δὲ ἀνέβη<sup>3</sup> ταῖς τῆς ταινίας  
 ὀλκαῖς<sup>4</sup> ταῖς χερσὶν ἀκολουθῶν. ἀνιμήσαντο<sup>5</sup> δὲ  
 καὶ τὸν ἄθλιον τράγον συντεθραυσμένον ἄμφω τὰ  
 κέρατα· τοσοῦτον ἄρα ἡ δίκη μετήλθε τοῦ νικη-  
 θέντος τράγου. τοῦτον μὲν δὴ τυθησόμενον<sup>6</sup>  
 χαρίζονται σῶπτρα τῷ βουκόλῳ, καὶ ἔμελλον  
 ψεύδεσθαι πρὸς τοὺς οἴκοι λύκων ἐπιδρομὴν,<sup>7</sup> εἰ

<τῆς> Ἄ<sup>1</sup> ρη ἐτρέπετο<sup>2</sup> Ἀ ξύλῳ τὴν καλούμεται λαβὼν·  
 ρη ξύλον καὶ τὴν καλ. λαβ. (incorp. glossa) <τοῦ> Κορὺ.  
 <τῇ> Ἄ<sup>3</sup> ἀνέβη is the first word of the Great Lacuna  
 In η Β παρ. αἰσθεὶς φίλλα δ<sup>4</sup> no Uii; Ἀ τῆς ἐλπε  
 τοῦτος. Uι τοῖς τῆς ἐλκῆς ταύταις; Amyot omits<sup>5</sup> Uι -τες  
<sup>6</sup> Uι -αι; Uii τυθησόμενοι<sup>7</sup> Ἀ corr. το -ας

the shock was furious. One of them, by the violence of the very first butt, had one of his horns broke. Upon the pain and grief of that, all in a fret and mighty chafe he betakes himself to flight, but the victor, pursuing him close, would not let him take breath. Daphnis was vexed to see the horn broke and that kind of malapertness of the goat. Up he catches a cudgel, and pursues the pursuer. But as it frequently happens when one hastes away as fast as possibly he can and the other with ardency pursues, there was no certain prospect of the things before them, but into the trap-ditch both fall, first the goat, then Daphnis. And indeed it was only this that served to save poor Daphnis, that he flundered down to the bottom a-cockhorse on the rough goat. There in a lamentable case he lay, waiting if perchance it might be somebody to draw him out. Chloe seeing the accident, away she flies to the ditch, and finding he was alive, calls for help to a herdsman of the adjoining fields. When he was come, he bustled about for a long cord, which holding, Daphnis might be drawn up; but finding none, Chloe in a tearing haste pulls off her stomacher or breastband, gives him it to let down, and standing on the pit-brim, they both began to draw and hale; and Daphnis, holding fast by it, nimbly followed Chloe's line, and so ascended to the top. They drew up too the wretched goat, which now had both his horns broke (so fiercely did the revenge of the vanquished pursue him); and they gave him to the herdsman to sacrifice, as a reward of the rescue and redemption of their lives. And if anybody missed him at home,

τις αὐτὸν ποθήσειεν.<sup>1</sup> αὐτοὶ δὲ ἐπανελθόντες ἐπεσκοποῦντο τὴν κοίμην καὶ τὸ αἰπόλιον.

Καὶ ἐπεὶ κατέμαθον ἐν κόσμῳ νομῆς καὶ τὰς αἶγας καὶ τὰ πρόβατα, καθίσαντες ἐπὶ στελέχει δρυὸς ἐσκόπουν μὴ τι μέρος τοῦ σώματος ὁ Δάφνις ἤμαξ καταπεσών. τέτρωτο μὲν οὖν οὐδέν, ἤμακτο οὐδέν, χόματος δὲ καὶ πηλοῦ πέπαστο καὶ τὰς κόμας καὶ τὸ ἄλλο σῶμα. ἐδόκει δὲ λούσασθαι πρὶν αἰσθησιν γενέσθαι τοῦ συμβύντος Λάμωνα καὶ Μυρτάλη.

13. Καὶ ἐλθὼν ἅμα τῇ Χλῳῃ πρὸς τὸ νυμφαῖον,<sup>2</sup> τῇ μὲν ἔδωκε καὶ τὸν χιτωνίσκον<sup>3</sup> καὶ τὴν πήραν φυλάττειν,<sup>4</sup> αὐτὸς δὲ τῇ πηγῇ προστάς τὴν τε κόμην καὶ τὸ σῶμα πᾶν ἀπελούετο. ἦν δὲ ἡ μὲν κόμη μέλαινα καὶ πολλή, τὸ δὲ σῶμα ἐπίκαιτον ἡλίῳ· εἴκασεν ἄν τις αὐτὸ χρώζεσθαι τῇ σκιᾷ τῆς κόμης. ἐδόκει δὲ τῇ Χλῳῃ θεωμένῃ καλὸς ὁ Δάφνις, ὅτι <ἐξ οὗ> πρῶτον αὐτῇ καλὸς ἐδόκει, τὸ λουτρὸν ἐνόμιζε τοῦ κίλλου αἵτιον. καὶ τὰ νῶτα δὲ ἀπολουούσης ἡ σὰρξ καθυπέπιπτε<sup>5</sup> μαλθακή· ὥστε λαθοῦσα ἑαυτῆς ἤψατο πολλάκις, εἰ τρυφερωτέρα εἶη πειρωμένη. καί, τότε μὲν γὰρ ἐν δυσμαίῃς ἦν ὁ ἥλιος, ἀπήλασαν τὰς ἀγέλας οἴκαδε, καὶ ἐπεπόνθει Χλῳῃ περιττὸν οὐδέν, ὅτι μὴ Δάφνιν ἐπεθύμει λουόμενον ἰδέσθαι πάλιν.

Τῆς δὲ ἐπιούσης<sup>6</sup> ὡς ἦκον εἰς τὴν νομήν, ὁ μὲν Δάφνις ὑπὸ τῇ δρυὶ τῇ συνήθει καθεζόμενος

<sup>1</sup> so Schaefer: quis ἐπιούσας. <sup>2</sup> U<sup>1</sup> ἄντρον τῶν Νυμφῶν: U<sup>11</sup> ἀντ. v. N. ἐν ᾧ ἡ πηγὴ. <sup>3</sup> U<sup>1</sup> and U<sup>11</sup> χιτῶνα. <sup>4</sup> φυλάττειν is the first word of the Great Lacuna in p: A is the only ms till the last line of 17. <ἐξ οὗ>: SchL. <ἐξ οὗ> <sup>5</sup> so A (Furia): A (Courcier) ἐπίπ. <sup>6</sup> so A (Fur.): A (Cour.) ἐπερούσας

they would say it was an invasion of wolves. And so returned to see after their sheep and goats.

And when they had found that all were feeding orderly, both goats and sheep, sitting down upon the trunk of an oak they began curiously to search whether he had hurt any limb in that terrible fall. But nothing was hurt, nothing bloodied; only his hair and the rest of his body were dirtied by mud and the soil which covered over and hid the trap. And therefore they thought it best before the accident was made known to Lamo and Myrtale, that he should wash himself in the cave of the Nympha.

13. And coming there together with Chloe, he gave her his scrip and his shirt to hold, and standing by the spring fell to washing himself from top to toe. Now his hair was long and black, and his body all brown and sunburnt, insomuch that the one seemed to have taken colour from the shadow of the tother; and to Chloe's eye he seemed of a sweet and beautiful aspect, and when she wondered that she had not deemed him such before, she thought it must be the washing that was the cause of it. And when she washed his back and shoulders the flesh yielded so softly and gently to her hand, that again and again she privily touched herself to see if hers were more delicate than his. Sunset now coming on, they drove home their flocks, and that night there was but one thing in Chloe's mind, and that the wish she might see Daphnis at his washing again.

When they came out to pasture in the morning, and Daphnis, sitting down under the oak where

## DAPHNIS AND CHLOE

ἰσείριττε καὶ ἄμα τὰς αἰγας<sup>1</sup> ἐπεσκόπει κατακει-  
 μένας καὶ ὥσπερ τῶν μελῶν ἀκρωμένας, ἥ δὲ Χλόη  
 πλησίον καθημένη, τὴν ἀγέλην μὲν τῶν προβά-  
 των ἐπέβλεπε, τὸ δὲ πλῆθος εἰς Δάφνιν ἐώρα καὶ  
 εἶδόκει καλὸς αὐτῇ συρίγγων πάλιν, καὶ αὖθις  
 αἰτίαν ἐνόμιζε τὴν μουσικὴν τοῦ κύλλοντος, ὥστε  
 μετ' ἐκείνου καὶ αὐτὴ τὴν σύριγγα ἔλαβεν, εἴ πως  
 γένοιτο καὶ αὐτὴ καλὴ. ἔπεισε δὲ αὐτὸν καὶ  
 λούσασθαι πάλιν καὶ λουόμενον εἶδε καὶ ἰδοῦσα  
 ἤψατο, καὶ ἀπῆλθε πάλιν ἐπαινέσασα, καὶ ὁ  
 ἔπαινος ἦν ἔρωτος ἀρχή.

“Ὁ τι μὲν οὖν ἐπάσχευ οὐκ ᾔδει νέα κόρη καὶ ἐν  
 ἀγροικίᾳ τεθραμμένη καὶ οὐδὲ ἄλλου λέγοντος  
 ἀκούσασα τὸ τοῦ ἔρωτος ὄνομα. ἄση<sup>2</sup> δὲ αὐτῆς  
 εἶχε τὴν ψυχὴν, καὶ τῶν ὀφθαλμῶν οὐκ ἐκράτει  
 καὶ πολλὰ ἐδίλει Δάφνιν· τροφῆς ἡμέλει, νύκτωρ  
 ἡγρύπνει, τῆς ἀγέλης κατεφρόνει· νῦν ἐγέλα, νῦν  
 ἔκλαεν· εἴτα ἐκάθευδεν, εἴτα ἀνεπήδα· ὥχρία τὸ  
 πρόσωπον, ἐρυθρήματι αὖθις ἐφλέγετο· οὐδὲ βοὸς  
 οἷστρῳ πληγείσης τοσαῦτα ἔργα.

Ἐπῆλθόν ποτε αὐτῇ καὶ τοιοῦτε λόγοι μόνῃ  
 γινομένη· 14. “Νῦν ἐγὼ νοσῶ μὲν, τί δὲ ἡ νόσος  
 ὀγνώ· ἄλγῳ, καὶ ἔλκος οὐκ ἔστι μοι. λυποῦμαι,  
 καὶ οὐδὲν τῶν προβάτων ἀπόλωλέ μοι· κίεμαι,

<sup>1</sup> so Codg.: A ἀγέλει cL 10    <sup>2</sup> A ἄση

they were wont, played his pipe and watched the flocks that lay around as if to listen to the music of it, Chloe, sitting close by, although she looked well after her sheep, looked better after Daphnis. And piping there, he seemed again to her goodly and beautiful to look to, and wondering again, she thought the cause must be the music; and so, when he was done, took the pipe from him and played, if haply she herself might be as beautiful. Then she asked him if he would come again to the bath, and when she persuaded him, watched him at it; and as she watched, put out her hand and touched him; and before she went home had praised his beauty, and that praise was the beginning of love.

What her passion was she knew not, for she was but a young girl and bred up among clowns, and as for love, had never so much as heard the name of it. But her heart was vexed within her, her eyes, whether she would or no, wandered hither and thither, and her speaking was ever Daphnis this and Daphnis that. She could neither eat nor take her rest; she neglected her flock; now she would laugh and now would weep, now would be sleeping and then again up and doing; and if her cheek was pale, in a twink it was flaming red. In sum, no heifer stung with a breeze<sup>1</sup> was so resty and changeable as the poor Chloe.

And one day when she was alone she made such lamentation as this: 14. "I am sick now, but of what disease? I know not, save that I feel pain and there is no wound. I mourn, though none of my sheep is dead. I burn, and here I sit in

<sup>1</sup> gaily.



## DAPHNIS AND CHLOE

καὶ ἐν σκιᾷ τοσαύτῃ κίθηναι. πόσοι βάτοι  
 με πολλάκις ἤμυξαν, καὶ οὐκ ἔκλαυσα· πόσαι  
 μέλιτται κέντρα ἐνήκαν, ἀλλ' οὐκ ἔκραγον.<sup>1</sup> τουτὶ  
 δὲ τὸ νύττον μου τὴν καρδίαν πάντων ἐκεί-  
 νων πικρότερον. καλὸς ὁ Δάφνις, καὶ γὰρ τὰ  
 αἶσθη· καλὸν ἢ σύριγξ αὐτοῦ φθέγγεται, καὶ γὰρ  
 αἱ ἀηδόνες· ἀλλ' ἐκείνων οἶδεῖς μοι λόγος. εἶθε  
 αὐτοῦ σύριγξ ἐγενόμην, ἵν' ἐμπνέῃ μοι· εἶθε αἶξ,  
 ἵν' ὑπ' ἐκείνου νέμωμαι. ὦ πονηρὸν ὕδωρ, μόνον  
 Δάφνιν καλὸν ἐποίησας, ἐγὼ δὲ μήτην ἀπελουσά-  
 μην. οἴχομαι, Νύμφαι, καὶ οὐδὲ ὑμεῖς σώζετε  
 τὴν παρθένον τὴν ἐν ὑμῖν τραφεῖσάν. τίς ὑμᾶς  
 στεφανώσκει μετ' ἐμέ; τίς τοὺς ἀθλίους ἄρνας  
 ἀναθρέψει; τίς τὴν λίλον ἀκρίδα θεραπεύσει; ἦν  
 πολλὰ καμοῖσα ἐθίηρασα, ἵνα με κατακοιμῶ  
 φθεγγομένη πρὸ τοῦ ἄνδρου, νῦν δὲ ἐγὼ μὲν  
 ὠγρυπνῶ διὰ Δάφνιν, ἢ ἐξέ μήτην λαλεῖ."

15. Τοιαῦτα ἐπασχε, τοιαῦτα ἔλεγεν, ἐπιζη-  
 τοῖσα τὸ ἔρωτος ὄνομα. Δόρκων δὲ ὁ βουκόλος,  
 ὁ τὸν Δάφνιν ἐκ τοῦ σιροῦ καὶ τὸν τράγον ἀνιμη-  
 σάμενος, ἀρτιγένειος μεираκίσκος καὶ εἰδὼς ἔρωτος  
 τὰ ἔργα<sup>2</sup> καὶ τὸ ὄνομα,<sup>3</sup> εἰθὺς μὲν ἐπ' ἐκείνης τῆς  
 ἡμέρας ἐρωτικῶς τῆς Χλόης διατέθη, πλειόνων δὲ  
 διαγενομένων μᾶλλον τὴν ψυχὴν ἐξεπυρσεύθη,  
 καὶ τοῦ Δάφνιδος ὡς παιδὸς καταφρονήσας ἔγνω  
 κατεργάσασθαι δῶρα<sup>4</sup> ἢ βίβ.

Τὸ μὲν δὴ πρῶτον<sup>5</sup> δῶρα αὐτοῖς ἐκόμισε, τῷ  
 μὲν σύριγγα βουκολικὴν καλύμους ἐννεά χαλκῷ<sup>6</sup>

<sup>1</sup> ἀλλ' οἷον ἔκραγον E: A ἀλλὰ ἔκραγον emotional. tion of ἄλλο  
 ἔκραγον (haplogr.) <sup>2</sup> τὰ ἔργα A (Eur.): A (Cour.) καὶ τὰ  
 ἔργα <sup>3</sup> πο Hippch: A plur. <sup>4</sup> ὡ E: A plur. <sup>5</sup> so  
 A (Cour.): A (Eur.) χρυσῷ

the deepest shade. How many the briers have torn me, and I have not wept! How many the bees have stung me, and I have not squeaked! But this that pricks my heart is worse to bear than any of those. Daphnis is fair, but so are the flowers; and fair the sound of his pipe, but so is the voice of the nightingales: and yet I care nothing for those. Would to God I might have been his pipe that his mouth might inspirit me, or a goat that he might be my keeper! Thou cruel water! thou hast made Daphnis beautiful, but I for all my washing am still the same. Alas! sweet Nymphs, I am undone, and you will not lift a hand to save your fosterling. Whence shall you get garlands when I am gone? or who shall bring up my poor lambs, and tend the prattling locust I was at such pains to catch? I used to set him before the cave to lull me to sleep with his pretty song, but now long of Daphnis I am fain to watch, and my locust prattles on in vain."

15. In such case was Chloe, and with such words she spoke, in her seeking after the name of love. But the oxherd Dorco (he that had drawn Daphnis and the he-goat out of the pit), a stripling of the first down, acquainted alike with the name and the works of love, not only on that day was straightway struck with love of Chloe, but every day that followed it he was the more inflamed, till at last, despising Daphnis for a child, he determined either by gifts or force to have his way.

For a beginning he brought them gifts, to Daphnis a pastoral pipe of nine quills bound with brass for

δεδεμένους ἀντὶ κηροῦ, τῇ δὲ νεβρίδα βακχικήν, καὶ αὐτῇ τὸ χρῶμα ἦν ὥσπερ γεγραμμένον χρώμασιν. ἐντεῦθεν δὲ φίλος νομιζόμενος τοῦ μὲν Δάφνιδος ἡμέλει κατ' ὀλίγον, τῇ Χλόῃ δὲ ἀνὰ πᾶσαν ἡμέραν<sup>1</sup> ἐπέφερεν ἢ τυρὸν ἀπαλὸν ἢ στέφανον ἀνθηρὸν ἢ μῆλα ὑπωρινά.<sup>2</sup> ἐκόμισε δὲ ποτε αὐτῇ καὶ μόσχον ἀρτυγένητον<sup>3</sup> καὶ κισσύβιον διάχρυσον καὶ ὀρνίθων ὀρείων νεοττοῦς. ἡ δὲ ἀπειρος οὕσα τέχνης ἔραστοῦ, λαμβάνουσα μὲν τὰ δῶρα ἔχαιρεν ὅτι Δάφνιδι εἶχεν αὐτῇ χαρίζεσθαι.

Καί, ἔδει γὰρ ἤδη καὶ Δάφνιν γινῶναι τὰ ἔρωτος ἔργα, γίνεται ποτε τῷ Δόρκῳ πρὸς αὐτὸν<sup>4</sup> ὑπὲρ κύλλους ἔρις, καὶ ἐδίκαζε μὲν Χλόῃ, ἔκειτο δὲ ἄθλον τῷ νικήσαντι φιλεῖν Χλόην. Δόρκῳ δὲ πρότερος ὡς εἶπεν 16. "Ἐγώ, παρθένε, μείζων εἰμὶ Δάφνιδος, καὶ ἐγὼ μὲν βουκόλος, ὁ δὲ αἰπόλος τοσοῦτον <οὖν ἐγὼ> κρείττων ὅσον αἰγῶν βόες· καὶ λευκός εἰμι ὡς γάλα καὶ πυρρὸς ὡς θέρος μέλλον ἀμᾶσθαι, καὶ ἔθρεψέ <με> μήτηρ, οὐ θηρίον. οὗτος δὲ ἔστι μικρός, καὶ ἀγένειος ὡς γυνή, καὶ μέλας ὡς λύκος. νέμει δὲ τράγους, ὁδῶδ' ἂπ' αὐτῶν<sup>5</sup> δεινόν. καὶ ἔστι πένης ὡς μηδὲ κύνα τρέφειν. εἰ δ', ὡς λέγουσι, καὶ αἰξ αὐτῷ γάλα δέδωκεν, οὐδὲν ἐρίφων διαφέρει."

Ταῦτα καὶ τοιαῦτα ὁ Δόρκῳ, καὶ μετὰ ταῦτα

<sup>1</sup> so Hieron.; A (Cour.) ἀνὰ πᾶσαις ἡμέραις; A (Fur.) ἐν ἀνάσσει ἡμέραις. <sup>2</sup> so A (Fur.); A (Cour.) μῆλα ὀρεῖων. ἐκόμισε Cour.; A ἐκόμισσε. <sup>3</sup> so A (Fur.); A (Cour.) ἀρτυγόν. <sup>4</sup> A αὐτῷ <οὖν ἐγὼ> Collet; A has lac. of 6 or 7 letters. <sup>5</sup> <με> Hieron. <sup>6</sup> id. ἀπ' αὐτῶν Cob; A id. and lac.

wax, and to Chloe a fawnskin of the sort that Bacchæ use, the colour of it like the colours of a painted picture. Soon they believed him their friend, and he by little and little neglecting Daphnis came to bring Chloe every day either a dainty cheese or a garland of flowers or two or three early apples. And one day he brought her a young calf, a gilded tankard, and a nest of mountain birds. The simple girl, that knew nothing of lovers' tricks and wiles, accepts the gifts with joy; for now she herself had something to give Daphnis.

And thus (for Daphnis too must then know the works of love) one day there arises between him and Dorco a strife and contention of beauty, and the judge was Chloe, and the prize to kiss Chloe. Dorco spoke first: 16. "I, sweet girl, am taller than Daphnis, and an oxherd. He is but a goatherd, and therefore, as goats are of less account than oxen, so much the worser man. I am as white as milk, and my hair as ruddy as the fields before harvest, and what is more, I had a mother, not a beast, to my nurse. But this fellow is of little stature; he has no more beard than a woman, and is as black as a wolf. Moreover he tends he-goats, as any may know by his rankness. And he's so poor that he could not keep a dog. And if what they say is true, that he was suckled and nursed up by a she-goat, he is every whit as much a kid as any in these fields."

This and the like said Dorco, when Daphnis

ὁ Δάφνις· "Ἐμὲ αἶψ' ἀνέθρεψεν ὥσπερ τὸν Δία, νέμω δὲ τράγους τῶν τούτου βοῶν μίζοντας· ὅζω δὲ οὐδὲν ἀπ' αὐτῶν, ὅτι μηδὲ<sup>1</sup> ὁ Πάν, καίτοι γε ὦν τὸ πλεόν τράγος. ἄρκει δέ μοι ὁ τυρὸς καὶ ἄρτος ὀβελίας καὶ οἶνος λευκός, ὅσα ἀγροίκων πλουσίων κτήματα. ἀγένοιός εἰμι, καὶ γὰρ ὁ Διώνυσος μέλας, καὶ γὰρ ὁ ὑάκινθος· ἀλλὰ κρείττων καὶ ὁ Διώνυσος Σατύρων, ὁ ὑάκινθος κρίνων. οὗτος δὲ καὶ πυρρὸς ὡς ἀλώπηξ καὶ προγένειος ὡς τράγος καὶ λευκός ὡς ἐξ ἄστεος γυνή. κὰν δέη σε φιλεῖν, ἐμοῦ μὲν φιλεῖς τὸ στόμα, τούτου δὲ τὰς ἐπὶ τοῦ γεινείου τρίχας. μέμνησο δέ, ὦ παρθένε, ὅτι καὶ σὲ ποῖμνιον ἐθρεψεν, ἀλλὰ καὶ ὅς<sup>2</sup> εἰ καλή."

17. Οἰκίθ' ἡ Χλόη περιέμεινεν, ἀλλὰ τὰ μὲν ἡσθαῖσα τῇ ἐγκωμίῳ, τὰ δὲ πάλαι ποθοῦσα φιλῆσαι Δάφνιν, ἀναπηδήσασα αὐτὸν ἐφίλησεν, ἀδίδακτον μὲν καὶ ἄτεχρον, πάνυ δὲ ψυχὴν θερμᾶναι δυνάμενον. Δόρκων μὲν οὖν ἀλγῆσας ἀπέδραμε ζητῶν ἄλλην ὁδὸν ἔρωτος· Δάφνις δὲ ὥσπερ οὐ φιληθεὶς ἀλλὰ δηχθεὶς, σκυθρωπὺς τις εὐθύς ἦν, καὶ πολλάκις ἐψύχετο, καὶ τὴν καρδίαν παλλομένην κατεῖχε, καὶ βλέπειν μὲν ἤθελε τὴν Χλόην, βλέπων δὲ ἐρυθρήματος<sup>3</sup> ἐπίμπλατο· τότε πρῶτον καὶ τὴν κόμην αὐτῆς ἐθαύμασεν<sup>4</sup> ὅτι ξανθὴ <ὥσπερ πύρ>, καὶ τοὺς ὀφθαλμοὺς ὅτι μεγάλοι<sup>5</sup> καθάπερ βοός, καὶ τὸ πρόσωπον ὅτι λευκοτερον ἀληθῶς καὶ τοῦ τῶν αἰγῶν γάλακτος, ὥσπερ τότε πρῶτον

<sup>1</sup> for εὐθὺς, cf. 10      <sup>2</sup> καὶ 6; Seil. cf. 11: A καὶ      <sup>3</sup> so  
Cob: A -τι      <sup>4</sup> so Cour: A ἰθαυασεν      <ὥσπερ πύρ>  
Naber, cf. 2 4      <sup>5</sup> so Cour: A -λη

began thus: "As for me, my foster-mother was a goat, and so was Jove's; and if I tend he-goats, yet are they finer than this fellow's cows; and I carry no taint of them neither, for even Pan himself, for all he is more goat than man, is as sweet company as can be. And as for my living, I have plenty cheese and rye-bread<sup>1</sup> to eat, and good store of white wine to drink, and indeed all that makes a rustic rich is ready to my hand. If I have no beard to my chin, neither has Bacchus; if I am black,<sup>2</sup> so is the hyacinth; and yet Bacchus is better than a Satyr and the hyacinth than a lily. But this man, look you, is red as a fox, bearded as a goat, and white and pale as a city wench. And if kissing is toward, you may come at my lips, but his kiss is a thing of hairs and bristles. And lastly, sweet girl, I pray you remember that you too had a mother of the flock, and yet you are of sweet and beautiful aspect."

17. This said, Chloe tarried no longer, but what with his praise of her beauty and her long desiring to kiss him, she started up and gave him a kiss; and though it were the kiss of a novice, 'twas enough to heat and inflame a lover's heart. With that, Dorco in an agony betakes himself off to seek other means to win his end. But Daphnis, more like one that is bitten than kissed, was suddenly downcast and sad. He went often cold, and laid hand to his panting heart. He was fain to look upon Chloe, and yet looking was all on a blush. Then too for the first time he marvelled at her hair golden as fire, and her eyes great and gentle like the kine's, and bethought him that her face was truly as white as the milk of his

<sup>1</sup> the Greek has 'bread baked on the spot,' a cheaper sort.

<sup>2</sup> i.e. dark.

ὀφθαλμοὺς κτησάμενος, τὸν δὲ πρότερον χρόνον πεπηρωμένος. οὔτε οὖν τροφήν προσεφέρετο πλὴν ὅσον ἀπογεύσασθαι, καὶ ποτόν, εἴ ποτε ἐβιάσθη, μέχρι τοῦ διαβρίξαι<sup>1</sup> τὸ στόμα προσεφέρετο. σιωπηλὸς ἦν ὁ πρότερον τῶν ἀκρίδων λαλίστερος, ἀργὸς ὁ περιττότερα τῶν αἰγῶν κινούμενος· ἡμέλητο<sup>2</sup> ἢ ἀγέλη· ἔρριπτο καὶ ἢ σύριγξ· χλωρότερον τὸ πρόσωπον ἦν πῶς<sup>3</sup> καιρίμης. εἰς μόνην Χλόην ἐγένετο λάλος.

Καὶ εἴποτε μόνος ἀπ' αὐτῆς ἐγένετο, τοιαῦτα πρὸς αὐτὸν ἀπελήρει 18. "Τί ποτέ με Χλόης ἐργάζεται<sup>4</sup> φίλημα; χεῖλη μὲν ῥόδων ὑπαλώτερα καὶ στόμα κηρίων γλυκύτερον, τὸ δὲ φίλημα κέντρου μελίττης πικρότερον. πολλάκις ἐφίλησα ἐρίφους, πολλάκις ἐφίλησα σκύλακας ἄρτιγεννήτους καὶ τὸν μόσχον ὃν ὁ Δόρκων ἐξωρήσατο·<sup>5</sup> ἄλλὰ τοῦτο φίλημα καινόν. ἐκπηδᾷ μου τὸ πνεῦμα, ἐξάλλεται ἡ καρδιά, τήκεται ἡ ψυχὴ, καὶ ὅμως πάλιν φιλεῖσαι θέλω. ὦ νίκης κακῆς· ὦ νόσου καινῆς, ἥς οὐδὲ εἰπεῖν οἶδα τὸ ὄνομα· ἄρα φαρμάκων ἐγεύσατο ἢ Χλόη μέλλονσά με φιλεῖν; πῶς οὖν οὐκ ἀπέθανεν; οἷον ἥδουσιν αἱ ἀηδόνες, ἢ δὲ ἐμὴ σύριγξ σιωπᾷ· οἷον σκιρτῶσιν αἱ ἔριφοι, κἀγὼ κάθημαι· οἷον ἀκμάζει τὰ ἄνθη, κινῶ στεφάνους οὐ πλέκω. ἄλλὰ τὰ μὲν ἴα καὶ ὁ ὑάκινθος ἀνθεῖ, Δάφνις δὲ μαραίνεται. ἄρά μου καὶ Δόρκων εὐμορφότερος ὀφθῆσεται;"

19. Τοιαῦτα ὁ βέλτιστος Δάφνις ἔπασχε καὶ

<sup>1</sup> A ἄν διαβ. <sup>2</sup> A ἡμέλητο <sup>3</sup> no Cuiet; A χλόης corr. to χλόας καιρίμης δ' 'at its best': Cuiet. ἐπρινῆς; A καιρινῆς corr. to ἐπρινῆς <sup>4</sup> no Cuiet; A ἐν' αὐτῆς is the last word of the Great Lacuna in 171 <sup>5</sup> Cuiet fut.

<sup>6</sup> p q ἐχαρίσατο

gouts. Indeed 'twas as if hitherto he had no eyes. And he would none of his meat but a taste in the mouth, nor yet of his drink, if drink he must, save so much as to wet his lips. He that prattled aforetime like a locust, opened not his mouth, he that used to be as resty and gadabout as a goat, sate ever still. His flock was neglected, his pipe flung aside, his cheeks grew paler than grass in season. For Chloe only he found his tongue.

And if ever she left him alone, he fell to mutter with himself such fancies as these : 18. " Whither in the name of the Nymphs will that kiss of Chloe drive me? Her lips are softer than roses, and her mouth sweeter than the honeycombs, but her kiss stings sharper than a bee. I have often kissed the young kids, I have kissed a pretty whippet and that calf which Dorco gave me, but this kiss is a new thing. My heart leaps up to my lips, my spirit sparkles and my soul melts, and yet I am mad to kiss her again. Oh what a mischievous victory is this! Oh what a strange disease, whose very name I know not! Did Chloe take poison before she kissed me? How then is she not dead? How sweetly sing the nightingales, while my pipe is silent! How wantonly the kids skip, and I lie still upon the ground! How sweetly do the flowers grow, and I neglect to make garlands! So it is, the violet and the hyacinth flourish, but alas! Daphnis, Daphnis withers. And will it come at length to this, that Dorco shall appear hereafter handsomer than I?"

19. These passions and complaints the good Daphnis



ἔλεγεν, οἷα πρῶτον γενόμενος τῶν ἔρωτος καὶ ἔργων καὶ λόγων. ὁ δὲ Δόρκων, ὁ βουκόλος, ὁ τῆς Χλόης ἐραστής, φυλάξας τὸν Δρύαντα φυτὸν κατορύττοντα πλησίον κλήματος, πρόσσειν αὐτῷ μετὰ τυρίσκων τινῶν γενικῶν.<sup>1</sup> καὶ τοὺς μὲν δῶρον<sup>2</sup> εἶναι δίδωσι, πάλαι φίλος ὢν ἥνικα αὐτὸς ἔνεμεν, ἐντεῦθεν δὲ ὑρξάμενος ἐνέβαλε λόγον περὶ τοῦ τῆς Χλόης γάμου. καὶ εἰ λαμβάνουσι γυναῖκα, δῶρα πολλὰ καὶ μεγάλα, ὡς βουκόλος, ἐπηγγέλλετο. ζεύγος βοῶν ἀροτήρων, σμήνη τέτταρα μελιττῶν, φυτὰ μηλεῶν πεντήκοντα, δέρμα ταύρου τεμεῖν ὑποδήματα, μύσχον ἑνὰ πᾶν ἔτος μηκέτι γάλακτος δεόμενον ὥστε μικροῦ εἶναι ὁ Δρύας θελχθεὶς τοῖς δώροις ἐπένευσε τὸν γάμον. ἐννοήσας δὲ, ὡς κρείττενος ἢ παρθένος ἁξία νυμφίου, καὶ δαΐσας, φωραθεὶς μήποτε<sup>3</sup> κακοῖς ἀνηκίστοις περιπέσῃ,<sup>4</sup> τὸν τε γάμον ἀνένευσε καὶ συγγνώμην ἔχειν ᾗτήσατο καὶ τὰ ὀνομασθέντα δῶρα παρητήσατο.

20. Δευτέρως δὲ διαμαρτῶν ἐλπίδος ὁ Δόρκων καὶ μίτην τυρούς ἀγαθοὺς ἀπολέσας, ἔγνω διὰ χειρῶν ἐπιθέσθαι τῇ Χλῳῃ μόνη γενομένη, καὶ παραφυλάξας ὅτι παρ' ἡμέραν ἐπὶ<sup>5</sup> ποτὸν ἄγουσι τὰς ἀγέλας ποτὲ μὲν ὁ Δάφνης ποτὲ δὲ ἡ παῖς, ἐπιτεχνῶνται τέχνην ποιμένην πρέπουσαν λύκου δέρμα μεγάλου λαβῶν, ὃν ταῦρος ποτε πρὸ πῶν βοῶν μαχόμενος τοῖς κέρασι διέφθειρε, περιέτεινε τῷ σώματι ποδῆρες κατανωτισάμενος,

<sup>1</sup> Ὑπὶ τυρῶν καὶ (from below) 'σερίγγων' (imitation of the sound of the cows) τινῶν γενικῶν (imitation following the sound of the cows) <sup>2</sup> Ὑπὶ τυρούς δῶρον (from below as usual) <sup>3</sup> Ἄ καὶ φωρ μέποτε: μή μὲ φωρ ποτε <sup>4</sup> p. opt. <sup>5</sup> μή ἐν τῷ

felt and murmured to himself, as now first beginning to taste of the works and language of love. But Dorco, the herdsman that loved Chloe, waiting till Dryas was planting the scions of his vines near by, came to him with certain fine cheeses and presented him withal, as one who had long been his acquaintance and friend when he himself tended cattle. And taking his rise from thence, he cast in words about the marrying of Chloe, and, if he might have her to his wife, promised many and great gifts according to the estate of herdsmen: a yoke of oxen for the plough, four hives of bees, fifty choice young apple-trees, a good bull-hide to make shoes, every year a weaned calf. So that it wanted but a little that allured by these gifts Dryas did not promise Chloe. But when he had recollected himself and found the maid deserved a better husband, and likewise that he had reason to fear, lest at any time, being apprehended to have given her to a clown, he should fall into a mischief from which he could no way then escape, he desires to be excused, denies the marriage, rejects the gifts.

20. But Dorco, falling again from his hope and losing his good cheeses, resolves with himself to lay his clutches upon Chloe if ever he could catch her alone. And having observed that by turns one day Daphnis, the next the girl, drove the flocks to watering, he practised a trick not unbecoming one that tended a herd of cattle. He took the skin of a huge wolf, which formerly a bull fighting for the herd had killed with his horns, and flung it o'er his back, and it dangled down to his feet; so that the

ὡς τοὺς τ' ἐμπροσθίους πόδας ἐφηπλώσθαι ταῖς  
χερσὶ καὶ τοὺς κατόπιν τοῖς σκέλεσιν ἄχρι  
πτέρυγης, καὶ τοῦ στόματος τὸ χάσμα σκέπειν τὴν  
κεφαλὴν ὥσπερ ἀνδρὸς ὀπλίτου κράνος. ἐκ-  
θηριώσας δὲ αὐτὸν ὡς ἐνὶ μάλιστα παραγίνεται  
πρὸς τὴν πηγὴν, ἧς ἔπινον αἱ αἶγες καὶ τὰ πρό-  
βατα μετὰ τὴν νομὴν. ἐν κοίλῃ δὲ πάνυ γῆ ἦν ἡ  
πηγὴ καὶ περὶ αὐτὴν πᾶς ὁ τόπος ἀκάνθαις,  
βάτοις καὶ ἄρκεύθῳ ταπεινῇ καὶ σκολύμοις  
ἡγρίωτο· βραδίως ἂν ἐκεῖ καὶ λύκος ἀληθινὸς ἔλαθε  
λοχῶν.<sup>1</sup>

Ἐνταῦθα κρύψας ἑαυτὸν ἐπετίθει τοῦ ποτοῦ τὴν  
ῥαυρὸν ὃ Δόρκεον καὶ πολλὴν εἶχε τὴν<sup>2</sup> ἐλπίδα τῇ  
σχήματι φοβήσας λαβεῖν ταῖς χερσὶ τὴν Χλόην.  
21. χρόνος ὀλίγος διαγίνεται, καὶ Χλόη κατή-  
λαυνε τὰς ἀγέλας εἰς τὴν πηγὴν καταλιπούσα τὸν  
Δάφνιν φυλλάδα χλωρὰν κόπτοντα τοῖς ἐρίφοις  
τροφὴν μετὰ τὴν νομὴν. καὶ οἱ κύνες, οἱ τῶν  
προβάτων ἐπιφύλακες καὶ τῶν αἰγῶν ἐπόμενοι,  
οἷα<sup>3</sup> δὴ κυνῶν ἐν ῥινηλασίαις περιεργία, κινού-  
μενον τὸν Δόρκεον<sup>4</sup> πρὸς τὴν ἐπίθεσιν τῆς κόρης  
φωράσαντες, πικρὸν μάλα ἱλακτῆσαντες ὥρμησαν  
ὡς ἐπὶ λύκον, καὶ περισχόντες πρὶν ὅλως ἀνα-  
στῆναι<sup>5</sup> εἰς ἐκπληξιν, ἔδακνον κατὰ τοῦ δέρματος.<sup>6</sup>  
τέως μὲν οὖν τὸν ἐλεγχον αἰδούμενος καὶ ὑπὸ<sup>7</sup> τοῦ  
δέρματος ἐπισκέποντος φρουρούμενος ἔκειτο σιω-  
πῶν ἐν τῇ λόχμῃ. ἐπεὶ δὲ ἦ τε Χλόη πρὸς τὴν  
πρώτην θέαν διαταραχθεῖσα τὸν Δάφνιν ἐκάλει

<sup>1</sup> ΔρΥμὶ λέχον

<sup>2</sup> ἢ ταύτην εἶχε τὴν: ἢ πολλὴν εἶχον

<sup>3</sup> το Γάσσω: καὶ οἷα ἢ ρινηλασίαις ἀπὸ περιεργίας

<sup>4</sup> Υμὶ omits τὸν Δ — μάλα

<sup>5</sup> Α omits

<sup>6</sup> Υμὶ μετὰ

ἀντόντι ἀπὸ κατὰ κράτος: ἢ κατὰ κράτος

<sup>7</sup> Α ἐπὶ

fore-feet were drawn on his hands, the hinder over his thighs to his heels, and the gaping of the mouth covered his head like the helmet of an armed man. When he was got into this lycanthropy<sup>1</sup> as well as possibly he could, he makes to the fountain where the flocks after their feeding used to drink. But that fountain lay in a bottom, and about it all the place was rough with bushes, thorns, brakes, thistles, and the brush juniper, so that indeed a true wolf might very well lie lurking there.

Therefore, when he had hid himself, he waited the time when the cattle were driven thither to drink, and conceived no small hope that in that habit he should assay and so snap the poor Chloe. 21. After a while she left Daphnis shaking down green leaves for the kids, and drove the flocks down to the fountain. But the flockdogs of the sheep and the goats, following Chloe and (so busy upon the scent are dogs wont to be) catching Dorco in the act to go to set upon the girl, barked furiously and made at him as at a wolf, and before he could wholly rise from the lurk because of the sudden consternation, were all about the wolf-Dorco and biting at his skin. However, fearing lest he should be manifestly discovered, blamed, and shamed, guarding himself as he could with the skin he lay close and still in the thicket. But when Chloe was scared at the first sight and cried out to Daphnis for help, the dogs soon tore

<sup>1</sup> made himself a werewolf.

βοηθόν, οἳ τε κύνας περισπῶντες τὸ δέρμα τοῦ σώματος ἤπτοντο αὐτοῦ, μέγα οἰμώξας ἰκέτευσεν βοηθεῖν τὴν κόρην καὶ τὸν Δάφνιν ἤδη παρόντα. τοὺς μὲν δὴ κύνας ἀνακαλέσαντες συνήθως<sup>1</sup> ταχέως ἡμέρωσαν, τὸν δὲ Δόρκωνα κατὰ τε μηρῶν καὶ ὤμων δεδηγμένον ἀγαγόντες ἐπὶ τὴν πηγὴν, ἀπένιψαν τὰ δῖγγματα ἵνα ἦσαν τῶν ὀδόντων αἱ ἐμβολαί, καὶ διαμασσησάμενοι φλοιὸν χλωρὸν πτελέας ἐπέπασαν.

Ἐπὶ τε ἀπειρίας ἐρωτικῶν τολμημάτων ποιμενικὴν παιδιὰν νομίζοντες τὴν ἐπιβολὴν τοῦ δέρματος,<sup>2</sup> οὐδὲν ὀργισθέντες ἀλλὰ καὶ παραμυθησάμενοι καὶ μέχρι τινὸς χειραγωγήσαντες ἀπέπεμψαν. 22. καὶ ὁ μὲν κινδύνου παρὰ τοσοῦτον ἐλθὼν καὶ σωθεὶς ἐκ κυνός, οὐ λύκου, φασίν,<sup>3</sup> στόματος, ἰθεράπευσεν τὸ σῶμα. ὁ δὲ Δάφνις καὶ ἡ Χλόη κάματος πολὺν ἔσχον μέχρι νυκτὸς τὰς αἶγας καὶ τὰς οἷς συλλέγοντες. ὑπὸ γὰρ τοῦ δέρματος πτοηθεῖσαι καὶ ὑπὸ τῶν κυνῶν ὑλακτησύντων ταραχθεῖσαι, αἱ μὲν εἰς πέτρας ἀνέδραμον, αἱ δὲ μέχρι καὶ τῆς θαλάττης αὐτῆς κατέδραμον. καίτοιγε ἐπεπαίδευντο καὶ φωνῇ πείθεσθαι καὶ σύριγγι θέλγεσθαι καὶ χειροπλαταγῇ<sup>4</sup> συλλέγεσθαι· ἀλλὰ τότε πάντων αὐταῖς ὁ φόβος λήθην ἐρέβαλε. καὶ μόλις ὥσπερ λαγῶς ἐκ τῶν ἰχνῶν εὐρίσκοντες εἰς τὰς ἐπαύλεις ἤγαγον.

<sup>1</sup> ἡ ἀνακλήσει συνήθει· <sup>2</sup> ἡ ἐπιβολὴ τοῦ δέρματος· <sup>3</sup> οὐ λύκου, φασίν so Beza: nisi φασίν, οὐ λύκου· <sup>4</sup> for ill-fortunei συμριουμ cf. 2. 22 λιπεργάτης: γὰρ χεῖρας παταγῇ

his vizard off, tattered the skin, and bit him soundly. Then he roared and cried out amain, and begged for help of Chloe and of Daphnis who was now come up. They rated off the dogs with their usual known recalls, and quickly made them quiet, and they led Dorco, who was torn in the shoulder and the thigh, to the fountain; and where they found the dogs had left the print of their teeth, there they gently washed, and chewing in their mouths the green rine of the elm, applied it softly to his wounds.

Now because of their unskilfulness in amorous adventures, they thought Dorco's disguising and hiding of himself was nothing else but a pastoral prank, and were not at all moved at it. But endeavouring rather to cheer him, and leading him by the hand some part of his way, they bid him farewell and dismissed him. 22. Thus came Dorco out of great danger, and he that was saved from the jaws, not of the wolf in the adage, but of the dog, went home and dressed his wounds. But Daphnis and Chloe had much ado to get together, before it was late in the evening, their scattered straggling sheep and goats. For they were terrified with the wolfskin and the fierce barking and baying of the dogs, and some ran up the steep crags, some ran on rucks<sup>1</sup> and hurried down to the seashore, although they were taught not only to obey the voice and be quieted by the pipe, but to be driven up together even by the clapping of the hands. But fear had cast in an oblivion of all, so that at length with much stir, following their steps like hares by the foot, they drove them home to their own folds.

<sup>1</sup> stampeded.

Ἐκείνης μόντης τῆς νυκτὸς ἐκοιμήθησαν βαθὺν ὕπνον καὶ τῆς ἐρωτικῆς λίπης φάρμακον τὸν κάματον ἔσχον. αὐθις δὲ ἡμέρας ἐπελθούσης πάλιν ἐπασχον παραπλήσια. ἔχαιρον ἰδόντες, ἀπαλλαγέντες<sup>1</sup> ἤλγουν ἡβελόν τι, ἡγνύουν δὲ τι θέλουσι. τοῦτο μόνον ᾔδεσαν, ὅτι τὸν μὲν φίλημα, τὴν δὲ λουτρὸν ἀπώλεσεν.

Ἐξέκαε δὲ αὐτοὺς καὶ ἡ ὥρα τοῦ ἔτους. 23. ἡρος ἦν ἡδὴ τέλος<sup>2</sup> καὶ θέρους ἀρχὴ καὶ πάντα ἐν ἀκμῇ, δένδρα ἐν καρποῖς, πεδία ἐν ληλαῖς· ἰδέϊα μὲν τεττίγων ἡχή, γλυκεῖα δὲ<sup>3</sup> ὁπώρας ὁδμή, τερπνὴ<sup>4</sup> δὲ ποιμνίων βληχή. εἶκασεν ἄν τις καὶ τοὺς ποταμοὺς ᾄδειν ἡρέμα ῥέοντας, καὶ τοὺς ἀνέμους συρίττειν ταῖς πίτυσιν ἐμπνέοντας, καὶ τὰ μῆλα ἰρῶντα πίπτειν χαμαί, καὶ τὸν ἥλιον φιλόκαλον ὄντα πάντας ἱποδύειν. ὁ μὲν δὴ Δάφνης θαλπόμενος τοῦτοις ἅπασιν<sup>5</sup> εἰς τοὺς ποταμοὺς ἐνέβαινε,<sup>6</sup> καὶ ποτὲ μὲν ἐλούετο, ποτὲ δὲ καὶ τῶν ἰχθύων τοὺς ἐνδινεύοντας ἐθήρα, πολλάκις δὲ καὶ ἔπιυν, ὥς τὸ ἐνδοθεν καῦμα σβέσων.

Ἡ δὲ Χλόη, μετὰ τὸ ἀμέλξαι τὰς οἷς καὶ τῶν αἰγῶν τὰς πολλὰς, ἐπὶ πολὺν μὲν χρόνον <πολὺν πόνον> εἶχε πηγνῦσα τὸ γάλα· δεινὰ γὰρ αἱ μυῖαι λυπήσαι καὶ δακεῖν εἰ διώκοιντο· τὸ δὲ

<sup>1</sup> so Hirsch: ἡμῶν ἐλευθεύοντες ἀπὸ τῆς. <sup>2</sup> so Hirsch: πρὸς τὸν.   
<sup>3</sup> εν 43. νάλη <sup>4</sup> p'U'm καὶ ἡ τῆς: B lac. <sup>5</sup> τερπνὴ—βληχή   
and ἡμῶν—ῥέοντες: η̄ has lacuna. <sup>6</sup> Uhl ὅς' ἐκ.   
<sup>7</sup> εν 43: A ποτ' ἐνέβαινε <πολὺν πόνον> B

That night alone Daphnis and Chloe slept soundly, and found that weariness was some kind of remedy for the passion of love. But as soon as the day appeared they fell again to these fits. When they saw one another they were passing joyful, and sad if it chanced that they were parted. They desired, and yet they knew not what they would have. Only this one thing they knew, that kissing had destroyed Daphnis and bathing had undone Chloe.

Now besides this, the season of the year inflamed and burnt them. 23. For now the cooler spring was ended and the summer was come on, and all things were got to their highest flourishing, the trees with their fruits, the fields with standing corn. Sweet then was the singing of the grasshoppers, sweet was the odour of the fruits, and not unpleasant the very blating of the sheep. A man would have thought that the very rivers, by their gentle gliding away, did sing; and that the softer gales of wind did play and whistle on the plums;<sup>1</sup> that the apples, as languishing with love, fell down upon the ground; and that the Sun, as a lover of beauty unveiled, did strive to undress and turn the rurals all naked. By all these was Daphnis inflamed, and therefore often he goes to the rivers and brooks, there to bathe and cool himself, or to chase the fish that went to and fro in the water. And often he drinks of the clear purls, as thinking by that to quench his inward caum and scorching.

When Chloe had milked the sheep and most of the goats and had spent much time and labour (because the flies were importune and vexatious, and would sting if one chased them) to curdle and

<sup>1</sup> there is a play (as above in § 14) upon the word *plumier*, which was used of a lover *inspiring* his beloved.



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ἐντεῦθεν ἀπολουσαμένη τὸ πρόσωπον πίτυος ἐστεφανοῦτο κλάδοις καὶ τῇ νεβρίδι ἐζώννυτο, καὶ τὸν γαυλὸν ἀναπλήσασα οἴνου καὶ γάλακτος κοινὸν μετὰ τοῦ Δάφνιδος ποτὸν εἶχε.

24. Τῆς δὲ μεσημβρίας ἐπελθοῦσης ἐγένετο ἡδὴ τῶν ὀφθαλμῶν ἄλωσις αὐτοῖς. ἡ μὲν γὰρ γυμνὸν ὁρῶσα τὸν Δάφνιν ἐπ' ἄθρου<sup>1</sup> ἐνέπιπτε τὸ κύλλος καὶ ἐτήκετο μηδὲν αὐτοῦ μέρος μέμψασθαι δυναμένη, ὃ δὲ ἰδὼν ἐν νεβρίδι καὶ στεφάνῳ πίτυος ὀρέγουσαν τὸν γαυλόν, μίαν ᾤετο τῶν ἐκ τοῦ ἄετρου<sup>2</sup> Νυμφῶν ὁρᾶν. ὁ μὲν οὖν τὴν πίτυν ἀπὸ τῆς κεφαλῆς ἀρπάζων αὐτὸς ἐστεφανοῦτο πρότερον φιλήσας τὸν στέφανον, ἡ δὲ τὴν ἐσθῆτα αὐτοῦ λουομένου καὶ γυμνωθέντος ἐνεδύετο πρότερον καὶ αὐτὴ φιλήσασα. ἡδὴ ποτὲ καὶ μῆλοις ἐβαλον ἁλλήλους καὶ τὰς κεφαλὰς ἁλλήλων ἐκόσμησαν διακρίνοντες τὰς κόμας. καὶ ἡ μὲν εἶκασεν αὐτοῦ τὴν κόμην, ὅτι μέλαινα, μύρτοις, ὃ δὲ μῆλον τὸ πρόσωπον αὐτῆς, ὅτι λευκὸν καὶ ἐνερευθὲς ἦν. εἰδασκεν αὐτὴν καὶ συρίττειν, καὶ ἀρξαμένης ἐμπνεῖν ἀρπάζων τὴν σύριγγα τοῖς χεῖλεσιν αὐτὸς τοῖς καλάμοις ἐπέτρεχεν<sup>3</sup> καὶ ἐδόκει μὲν διδάσκειν ἁμαρτάνουσιν, εὐπρεπῶς δὲ διὰ τῆς σύριγγος Χλόην κατεφίλει.<sup>4</sup>

25. Συρίττοντος δὲ αὐτοῦ<sup>5</sup> κατὰ τὸ μεσημβρινὸν καὶ τῶν ποιμνίων σκιαζομένων, ἔλαθεν ἡ Χλόη καταनुσιήσασα. φωράσας τοῦτο ὁ Δάφνης καὶ καταθέμενος τὴν σύριγγα, πᾶσαν αὐτὴν

<sup>1</sup> so Codex: A ἰσθρῶν: B ἰσθρῶν <sup>2</sup> B ἐν τῷ ἄετρω

<sup>3</sup> A πείλιν, οὐκ οὐκ ταρ. <sup>4</sup> B ἐφίλει: C ἐξαφίλει (B lac.)

<sup>5</sup> B οὐκ (B lac. betw. συρίττοντος and μεσημ.)

press the milk into cheeses, she would wash herself and crown her head with pine-twigs, and when she had girt her sawnskin about her, take her piggin and with wine and milk make a sillibub for her dear Daphnis and herself.

24. When it grew towards noon they would fall to their catching of one another by their eyes. For Chloe, seeing Daphnis naked, was all eyes for his beauty to view it every whit; and therefore could not choose but melt, as being not able to find in him the least moment to dislike or blame. Daphnis again, if he saw Chloe, in her sawnskin and her pine coronet, give him the sillibub to drink, thought he saw one of the Nymphs of the holy cave. Therefore taking off her pine and kissing it o'er and o'er, he would put it on his own head; and Chloe, when he was naked and bathing, would in her turn take up his vest, and when she kissed it, put it on upon herself. Sometimes now they flung apples at one another, and dressed and distinguished one another's hair into curious tammels and locks. And Chloe likened Daphnis his hair to the myrtle because it was black; Daphnis, again, because her face was white and ruddy, compared it to the fairest apple. He taught her too to play on the pipe, and always when she began to blow would catch the pipe away from her lips and run it presently o'er with his. He seemed to teach her when she was out, but with that specious pretext, by the pipe, he kissed Chloe.

25. But it happened, when he played on his pipe at noon and the cattle took shade, that Chloe fell unawares asleep. Daphnis observed it and laid down his pipe, and without any shame or fear was

# DAPHNIS AND CHLOE

ἔβλεπεν ἀπλήστως οἷα μηδὲν αἰδούμενος, καὶ ἄμα κρύφα ἠρέμα ὑπεφθίγγετο "Οἷοι καθεύδουσιν ὀφθαλμοί. οἷον δὲ ἀποπνεῖ στόμα.<sup>2</sup> οὐδὲ τὰ μήλα τοιοῦτον, οὐδὲ αἱ λόχμαι.<sup>3</sup> ἀλλὰ φιλήσαι<sup>4</sup> εἰδοῖκα· δάκνει τὸ φίλημα τῆς καρδίας καὶ ὥσπερ τὸ νέον μέλι μαίνεσθαι ποιεῖ· ὀκνῶ δὲ<sup>5</sup> καὶ μὴ φιλήσας αὐτὴν ἀφυπνίσω. ὦ λάλων τεττίγων· οἶκ' εὔσουσιν αὐτὴν καθεύδειν μέγα ἠχοῦντες. ἀλλὰ καὶ οἱ τράγοι τοῖς κέρασι παταγοῦσι·<sup>6</sup> μαχόμενοι· ὦ λύκων ἄλωπέκων δειλοτέρων, οἱ τούτους οὐχ ἤρπασαν."

25. Ἐν τοιοῦτοις ὄντος αὐτοῦ λόγοις, τέττιξ φεύγων χελιδόνα θηρᾶσαι θέλονσαν κατέπεσεν εἰς τὸν κόλπον τῆς Χλόης, καὶ ἡ χελιδὼν ἐπομένη τὸν μὲν οὐκ ἠδυνήθη λαβεῖν, ταῖς δὲ πτέριξιν ἐγγὺς διὰ τὴν δίωξιν γενομένη τῶν παρειῶν αὐτῆς ἤψατο. ἡ δὲ οὐκ εἰδυῖα τὸ πραχθέν, μέγα βοήσασα τῶν ὑπνῶν ἐξέθορεν, ἰδοῦσα δὲ καὶ τὴν χελιδόνα ἔτι πλησίον πετομένην καὶ τὸν Δάφνιν ἐπὶ τῷ ἔρει γελῶντα, τοῦ φόβου μὲν ἐπαύσατο, τοὺς δὲ ὀφθαλμοὺς ἀπέματτεν ἔτι καθεύδειν θέλοντας. καὶ ὁ τέττιξ ἐκ τῶν κόλπων ἐπήχησεν ὁμοιονικέτη χάριν ὁμολογοῦντι τῆς σωτηρίας. πάλιν οὖν ἡ Χλόη μέγα ἀνιβόησεν· ὁ δὲ Δάφνις ἐγέλασε, καὶ προφάσεως λαβόμενος καθῆκεν αὐτῆς εἰς τὰ στέρνα τὰς χεῖρας καὶ ἐξάγει τὸν βέλτιστον τέττυγα μηδὲ ἐν τῇ δεξιᾷ σιωπῶντα. ἡ δὲ ἤδετο ἰδοῦσα καὶ ἐφίλησε καὶ λαβοῦσα ἐνέβαλεν<sup>7</sup> αὐτῆς τῷ κόλπῳ λαλοῦντα.

<sup>1</sup> ἢ ἄμα καὶ αὐτῇ    <sup>2</sup> ἢ τὸ στόμα    <sup>3</sup> Wyttenbach δχρει  
<sup>4</sup> Uss. φιλεῖν μὲν: B φιλ and lac.    <sup>5</sup> Uss. οπιεῖ καὶ μὴ:  
ἢ μὴ καὶ    <sup>6</sup> so Hirsch: mas τοιοῦτοι    <sup>7</sup> A εἰβαλεν

bold to view her, all over and every limb, insatiably; and withal spoke softly thus: "What sweet eyes are those that sleep! How sweetly breathes that rosy mouth! The apples smell not like to it, nor the flowery lawns and thickets. But I am afraid to kiss her. For her kiss stings to my heart and makes me mad like new honey. Besides, I fear lest a kiss should chance to wake her. Oh the prating grasshoppers! they make a noise to break her sleep. And the goats beside are fighting, and they clatter with their horns. Oh the wolves, worse dastards than the foxes, that they have not ravished them away!"

26. While he was muttering this passion, a grasshopper that fled from a swallow took sanctuary in Chloe's bosom. And the pursuer could not take her, but her wing by reason of her close pursuit slapped the girl upon the cheek. And she not knowing what was done cried out, and started from her sleep. But when she saw the swallow flying near by and Daphnis laughing at her fear, she began to give it over and rub her eyes that yet would be sleeping. The grasshopper sang out of her bosom, as if her suppliant were now giving thanks for the protection. Therefore Chloe again squeaked out; but Daphnis could not hold laughing, nor pass the opportunity to put his hand into her bosom and draw forth friend Grasshopper, which still did sing even in his hand. When Chloe saw it she was pleased and kissed it, and took and put it in her bosom again, and it prattled all the way.

27. Ἐτερψεν αὐτοὺς ποτε<sup>1</sup> φῦττα βουκολικὸν ἐκ τῆς ὕλης φθειγξαμένη. καὶ τῆς Χλόης ζητούσης μαθεῖν ὃ τι λέγει, διδάσκει αὐτὴν ὁ Δάφνις μυθολογῶν<sup>2</sup> τὰ θρυλούμενα. “Ἦν οὕτω, παρθένε, παρθένος<sup>3</sup> καλή, καὶ ἔνεμε βοὺς πολλὰς οὕτως ἐν ὕλῃ.<sup>4</sup> ἦν δὲ ἄρα καὶ ῥοδική, καὶ ἐτέρποντο αἱ βόες ἐπ’ αὐτῆς τῇ μουσικῇ, καὶ ἔνεμεν οὔτε καλαῦροπος πλιγρῇ οὔτε κέντρου προσβολῇ, ἀλλὰ καθίσασα ὑπὸ πίτυν καὶ στεφανωσαμένη πίτυϊ ἦδ’ Πάνα καὶ τὴν Πίτυν, καὶ αἱ βόες τῇ φωνῇ παρέμενον. παῖς οὐ μακρὰν νέμων βοὺς καὶ αὐτὸς καλὸς καὶ ῥοδικὸς<sup>5</sup> φιλονεικήσας πρὸς τὴν μελῳδίαν, μείζονα ὥς ἀνὴρ, ἠδεῖαν ὥς παῖς, φωνὴν ἠντιπεδείξατο, καὶ τῶν βοῶν ὀκτὼ τὰς ἀρίστας ἐς τὴν ἰδίαν ἀγέλην θέλξας ἀπεβουκόλησεν. ἄχθεται ἡ παρθένος τῇ βλάβῃ τῆς ἀγέλης, τῇ ἡττῇ τῆς ῥοδῆς, καὶ εὔχεται τοῖς θεοῖς ὄρνις γενέσθαι πρὶν οἰκαδὲ ἀφικέσθαι. πείθονται οἱ θεοὶ καὶ ποιοῦσι τήνδε τὴν<sup>6</sup> ὄρνιν ὄρειον καὶ μουσικὴν<sup>7</sup> ὥς ἐκείνην. καὶ ἔτι νῦν ἄδουσα μὲνύει τὴν συμφορὰν, ὅτι βοὺς ζητεῖ πεπλανημένας.”

28. Τοιαύτῃς τέρψεις αὐτοῖς τὸ θέρος παρεῖχε. μετοκώρου δὲ ἀκμάζοντος καὶ τοῦ βότρυος. Τύριοι λησταὶ Καρικὴν ἔχοντες ἡμιολίαν ὥς μὴ<sup>8</sup> δοκοῖεν βάρβαροι, προσέσχον τοῖς ἀγροῖς, καὶ ἐκβάντες

<sup>1</sup> η γάντε and βουκολική <sup>2</sup> μυθολογῶν <sup>3</sup> η παρθένος παρθένος οὕτω : η παρθένος παρθένος ὡς οὐ οὕτω : cf. Plat. Phaedr. 237 n

<sup>4</sup> η ἡλίσια <sup>5</sup> καὶ ῥοδ. A : η ροδ. : πᾶσι αἰδὶ ὡς ἡ παρθένος incorp. gloss on καὶ αὐτὸς <sup>6</sup> η ορνίς τὴν : but surely αὐτὴν with τοιοῦτοι <sup>7</sup> A ὄρειον ἢ παρθένος μουσ. (ἢ παρθ. gloss on ἐκείνη) : η ὄρ. ὡς παρθένος μουσ. (correction of ἢ παρθ.)

<sup>8</sup> so Uss and ptole B : A ἄν : η ἴσως μὴ (ἴσως shows the corrector)

27. But besides these the stock-dove did delight them too, and sang from the woods her country song. But Chloe, desiring to know, asked Daphnis what that complaint of the stock-dove meant. And he told her the tradition of the ancient shepherds: "There was once, maiden, a very fair maid who kept many cattle in the woods. She was skillful in music, and her herds were so taken with her voice and pipe, that they needed not the discipline of the staff or goad, but sitting under a pine and wearing a coronet of the same she would sing of Pan and the Pine, and her cows would never wander out of her voice. There was a youth that kept his herd not far off, and he also was fair and musical, but as he tried with all his skill to emulate her notes and tones, he played a louder strain as a male, and yet sweet as being young, and so allured from the maid's herd eight of her best cows to his own. She took it ill that her herd was so diminished and in very deep disdain that she was his inferior at the art, and presently prayed to the Gods that she might be transformed to a bird before she did return home. The Gods consent, and turned her thus into a mountain bird, because the maid did haunt there, and musical, as she had been. And singing still to this day she publishes her heavy chance and demands her truant cows again."

28. Such delights and pleasures as these the summer-time entertained them withal. But when autumn was coming in and the grapes were ripening, some Tyrian pirates, in a Carian vessel lest perchance they should seem to be barbarians, sailed up to the

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σὺν μαχαίραις καὶ ἡμιθωρακίοις κατέσυρον πάντα τὰ εἰς χεῖρας ἐλθόντα, οἶνον ἀνθοσμίαν, πυρὸν ἀφθονον, μέλι ἐν κηρίοις· ἤλασάν τινες καὶ βοῦς ἐκ τῆς Δόρκωνος ἀγέλης. λαμβάνουσι καὶ τὸν Δάφνιν ἀλύοντα παρὰ<sup>1</sup> τὴν θάλατταν· ἡ γὰρ Χλόη βραδύτερον ὥς κόρη<sup>2</sup> τὰ πρόβατα ἐξῆγε τοῦ Δρύαντος φόβῳ τῶν ἀγερώχων ποιμένων. ἰδόντες δὲ μεϊράκιον μέγα καὶ καλὸν καὶ κρείττον τῆς ἐξ ἀγρῶν ἀρπαγῆς, μηκέτι μηδὲν μηδὲ εἰς τὰς αἶγας μηδὲ εἰς τοὺς ἄλλους ἀγροὺς περιεργασύμενοι, κατήγγον αὐτὸν ἐπὶ τὴν ναῦν κλάοντα καὶ ἵπορημένον καὶ μέγα Χλόην καλοῦντα. καὶ οἱ μὲν ἄρτι τὸ πείσμα ἀπολύσαντες καὶ τὰς κώπας ἐμβαλόντες<sup>3</sup> ἀπέπλεον εἰς τὸ πέλαγος.

Χλόη δὲ κατήλαυε τὸ ποίμνιον σύριγγα καινὴν τῷ Δάφνιδι ἑώραν κομίζουσα. ἰδούσα δὲ τὰς αἶγας τεταραγμένας καὶ ἀκούσασα τοῦ Δάφνιδος αἰεὶ μείζον αὐτὴν βοῶντος, προβάτων μὲν ἀμελεῖ καὶ τὴν σίριγγα ρίπτει, δρόμον δὲ πρὸς τὸν Δόρκωνα παραγίνεται δεησομένη βοηθεῖν. 29. ὁ δὲ ἔκειτο πλήγαις νευρικαῖς συγκεκομμένος ὑπὸ τῶν ληστών καὶ ὀλίγον ἐμπνέων, αἵματος πολλοῦ χεομένου.<sup>4</sup> ἰδὼν δὲ τὴν Χλόην καὶ ὀλίγον ἐκ τοῦ πρότερον ἔρωτος ἐμπύρευμα λαβών, "Εγὼ μὲν," εἶπε, "Χλόη, τεθνήξομαι μετ' ὀλίγον· οἱ γὰρ με ἀσεβεῖς λησταὶ πρὸ τῶν βοῶν μαχόμενον κατέκοψαν ὥς βοῦν. σὺ δὲ καὶ σοὶ<sup>5</sup> Δάφνιν σῶσον κἄμοι τιμώρησον κἀκείνους ἀπόλεσον.

<sup>1</sup> πο Cub: παρὰ τῇ <sup>2</sup> p γυνή <sup>3</sup> pη ταῖς χερσὶν ἐμβ

<sup>4</sup> η φορεμένην ἢ ἰδὼν τῆς: pη ἰδ. διὰ καὶ τῆς <sup>5</sup> ἢ ἂν δὲ σοὶ καὶ: p σοὶ διὰ μοι καὶ: η σὺ διὰ μοι καὶ

fields, and coming ashore armed with swords and half-corslets, fell to rifle, plunder, and carry away all that came to hand, the fragrant wines, great store of grain, honey in the comb. Some oxen too they drove away from Dorco's herd, and took Daphnis as he wandered by the sea. For Chloe, as a maid, was fearful of the fierce and surly shepherds, and therefore, till it was somewhat later, drove not out the flocks of Dryas. And when they saw the young man was proper and handsome and of a higher price than any of their other prey, they thought it not worth their staying longer about the goats or other fields, and hauled him aboard lamenting and not knowing what to do, and calling loud and often on the name of Chloe. And so, waiting only till they had loosed from the shore and cast in their oars, they made in haste away to sea.

Meanwhile Chloe had brought out her sheep, and with her a new pipe that was to be a gift to Daphnis. When Chloe saw the goats in a hurry,<sup>1</sup> and heard Daphnis louder and louder call "Chloe," she presently casts off all care of her flocks, flings the pipe on the ground, and runs amain for help to Dorco. 29. But he, being cruelly wounded by the thieves and breathing yet a little, his blood gushing out, was laid along upon the ground. Yet seeing Chloe, and a little spark of his former love being awakened in him, "Chloe," said he, "I shall now presently die, for alas! those cursed thieves, as I fought for my herd, have killed me like an ox. But do thou preserve Daphnis for thyself, and in their sudden destruction take vengeance on the rogues for me. I

<sup>1</sup> commotion.



## DAPHNIS AND CHLOE

ἐπαίδευσα τὰς βοῦς ἤχῳ σύριγγος ἀκολουθεῖν καὶ διώκειν τὸ μέλος αὐτῆς, κὰν νέμονται ποι<sup>1</sup> μακρίν. ἴθι δὴ, λαβοῦσα τὴν σύριγγα ταύτην ἐμπνευσον αὐτῇ μέλος ἐκείνο, ὃ Δάφνιν μὲν ἐγὼ ποτε ἐδίδαξάμην, σὲ δὲ Δάφνις.<sup>2</sup> τὸ δὲ ἐντεῦθεν τῇ σύριγγι μελήσει καὶ τῶν βοῶν ταῖς ἐκεῖ. χαρίζομαι δέ σοι<sup>3</sup> καὶ τὴν σύριγγα αὐτήν, ἥ πολλοὺς ἐρίζων καὶ βουκόλους ἐνίκησα καὶ αἰπόλους. συ δὲ ἀπὸ τῶνδε καὶ ζῶντα ἔτι φίλησον καὶ ἀποθανόντα κλαῦσον, κὰν ἴδῃς ἄλλον νέμοντα τὰς βοῦς, ἐμοῦ μνημόνευσον.”

30. Δόρκων μὲν τοσαῦτα εἰπὼν καὶ φίλημα φιλήσας ὑστατον ἀφῆκεν ἅμα τῷ φιλήματι καὶ τῇ φωνῇ τὴν ψυχὴν.

Ἡ δὲ Χλόη λαβοῦσα τὴν σύριγγα καὶ ἐνθεῖσα τοῖς χεῖλεσιν ἐσύριττε μέγιστον ὡς ἐδύνατο. καὶ αἱ βοῦς ἀκούουσι καὶ τὸ μέλος γνωρίζουσι, καὶ ὁρμῇ μὰ μυκησάμεναι πηδῶσιν εἰς τὴν θάλατταν. βιαίου δὲ πηδήματος εἰς ἓνα τοῖχον τῆς νεὸς γενομένου καὶ ἐκ τῆς ἐμπτώσεως<sup>4</sup> τῶν βοῶν καίλης τῆς θαλάττης διαστίσης, στρέφεται μὲν ἡ ναὺς καὶ τοῦ κλύδωνος συνιόντος ἀπόλλνται. οἱ δὲ ἐκπίπτουσιν οὐχ ὁμοίαν ἔχοντες ἐλπίδα σωτηρίας. οἱ μὲν γὰρ λησται τὰς μαχαίρας παρήρητητο καὶ τὰ ἡμιθωράκια λεπιδωτὰ ἐνεδέδυντο καὶ κνημῖδας εἰς μίστην κνήμην ὑπεδέδεντο· ὁ δὲ Δάφνις ἰνυπόδητος ὡς ἐν πεδίῳ νέμων, καὶ ἡμίγυμνος ὡς ἔτι τῆς ὥρας οὔσης καυματοῦδους. ἐκείνους μὲν οὖν ἐπ’ ὀλίγον νηξαμένους κατήγεγε τὰ ὄπλα εἰς βυθόν, ὁ δὲ Δάφνις τὴν μὲν ἐσθῆτα ῥαδίως ἀπεδύσατο,<sup>5</sup> περὶ δὲ τὴν

<sup>1</sup> ἡ ποι <sup>2</sup> Δάφνις διότι <sup>3</sup> Unl omitt <sup>4</sup> Δ ἐκπτώσεως <sup>5</sup> pq impf.

have accustomed my herd to follow the sound of a pipe, and to obey the charm of it although they feed a good way off me. Come hither then and take this pipe, and blow that tune which I heretofore taught Daphnis and Chloe thee. Leave the care of what shall follow to the pipe and to the cows which are yonder. And to thee, Chloe, I give the pipe, this pipe by which I have often conquered many herdsmen, many goatherds. But, for this, come and kiss me, sweet Chloe, while I am yet awhile alive; and when I am dead, weep a tear or two o'er me, and if thou seest some other tending my herd upon these hills, I pray thee then remember Dorco." 30. Thus spake Dorco and received his last kiss; and together with the kiss and his voice, breathed out his soul.

But Chloe, taking the pipe and putting it to her lips, began to play and whistle as loud as possibly she could. The cows aboard the pirates presently hear and acknowledge<sup>1</sup> the music, and with one bounce and a huge bellowing shoot themselves impetuously into the sea. By that violent bounding on one of her sides the pinnace toppled, and the sea gaping from the bottom by the fall of the cows in, the surges on a sudden return and sink her down and all that were in her, but with unequal hope of escape. For the thieves had their swords on with their scabbards and nailed corselets, and greaves up to the middle of their shins. But Daphnis was barefoot because he was tending his flocks in the plain, and half-naked, it being yet the heat of summer. Wherefore they, when they had swum a little while, were carried by their arms to the bottom. Daphnis on the other side, easily got off his clothes, and yet was much

<sup>1</sup>recognise.

νήξιν ἔκαμνεν<sup>1</sup> οἷα πρότερον νηχόμενος ἐν ποταμοῖς μόνοις. ὕστερον δὲ παρὰ τῆς ἀνάγκης τὸ πρακτικὸν διδαχθεὶς εἰς μέσας ὥρμησε τὰς βοῦς, καὶ βοῶν δύο<sup>2</sup> κεράτων ταῖς δύο χερσὶ λαβόμενος ἐκομίζετο μέσος ἀλύπας καὶ ἀπόνου, ὥσπερ ἐλαύνων ἄμαξαν. νήχεται δὲ ἄρα βοῦς, ὅσον οὐδὲ ἄνθρωπος· μόνον λείπεται τῶν ἐνὶ ὕδρῳ ὀρνίθων<sup>3</sup> καὶ αὐτῶν ἰχθύων. οὐδ' ἂν ἀπόλοιτο βοῦς νηχόμενος, εἰ μὴ τῶν χηλῶν οἱ ὀνυχες περιπίσειεν<sup>4</sup> διάβροχοι γενόμενοι. μαρτυροῦσι τῷ λόγῳ μέχρι νῦν πολλοὶ τόποι τῆς θαλάττης, βοῶς πόροι λεγόμενοι.

31. Καὶ σώζεται μὲν δὴ τοῦτον τὸν τρόπον ὁ Δάφνης δύο κινδύνους παρ' ἐλπίδα πάσαν διαφυγών, λησστηρίου καὶ ναυαγίου. ἐξελθὼν δὲ καὶ τὴν Χλόην ἐπὶ τῆς γῆς γελῶσαν ἅμα καὶ δακρύουσαν εὐρών, ἐμπίπτει τε αὐτῆς τοῖς κόλποις καὶ ἐπυθύνετο τί βουλομένη συρίσειεν. ἡ δὲ αὐτῷ διηγείται πάντα, τὸν δρόμον τὸν ἐπὶ τὸν Δόρκωνα, τὸ παιδεύμα τῶν βοῶν, πῶς κελευσθεῖη συρίσαι, καὶ ὅτι τίθηται Δόρκων μόνον αἰδεσθεῖσα τὸ φίλημα οὐκ εἶπεν.

Ἔδοξε δὲ τιμῆσαι τὸν εὐεργέτην, καὶ ἐλθόντες μετὰ τῶν προσηκόντων Δόρκωνα θάπτουσι τὸν ἄθλιον. γῆν μὲν οὖν πολλὴν ἐπέθεσαν, φυτὰ δὲ ἡμέρα πολλὰ ἐφύτευσαν, καὶ ἐξήρτησαν αὐτῷ τῶν ἐργῶν ἀπαρχάς. ἰλλὰ καὶ γάλα κατέσπεισαν καὶ βότρυς κατέθλιψαν καὶ σύριγγας

<sup>1</sup> Ἄ ἀπ.

<sup>2</sup> ἢ δύο βοῶν δύο ; ἢ δύο βοῶν

<sup>3</sup> ἢ οἰκίαι

<sup>4</sup> Νάτος σπρωπτεῖεν

puzzled to swim because he had been used before only to the brooks and rivers. But at length, being taught by necessity what was best for him to do, he rushes into the midst of the cows and on his right and left laid hold on two of their horns, and so without trouble or pain was carried between them to the land as if he had driven a chariot. Now an ox or cow swim so well that no man can do the like, and they are exceeded only by water-fowl and fish; nor do they ever drown and perish unless the nails upon their hooves be thorough drenched with wet and fall. Witness to this those several places of the sea to this day called *Bospori*, the trajects or the narrow seas swum over by oxen.

31. And thus poor Daphnis was preserved, escaping beyond hope two dangers at once, shipwreck and latrocity. When he was out, he found Chloe on the shore laughing and crying; and casting himself into her arms asked her what she meant when she piped and whistled so loud. Then she told him all that had happened, how she scuttled up to Dorco, how the cows had been accustomed, how she was bidden to play on the pipe, and that their friend Dorco was dead; only for shame she told him not of that kiss.

They thought then it was their duty to honour their great benefactor, and therefore they went with his kinsfolk to bury the unfortunate Dorco. They laid good store of earth upon the corse, and on his grave they set abundance of the most fragrant lasting sative<sup>1</sup> plants and flowers, and made a suspension to him of some of the first-fruits of their labour. Besides they poured on the ground a libation of milk, and pressed with their hands the fairest bunches of the

<sup>1</sup> cultivated.

πολλὰς κατέκλασαν. ἤκούσθη καὶ τῶν βοῶν  
ἐλεινὰ μυκήματα καὶ δρόμοι τινὲς ὤφθησαν  
ἅμα τοῖς μυκήμασιν ἄτακτοι καί, ὥς ἐν ποιμέσιν  
εἰκάζετο καὶ αἰπύλοις, ταῦτα θρήνος ἦν τῶν  
βοῶν ἐπὶ βουκόλῳ τετελευτηκότι.

32. Μετὰ δὲ τὸν Δόρκωνος τάφον λούει τὸν  
Δάφνιν ἡ Χλόη πρὸς τὰς Νύμφας ἀγαγοῦσα εἰς  
τὸ ἄντρον.<sup>1</sup> καὶ αὕτη τότε πρῶτον Δάφνιδος  
ὀρῶντος ἐλούσατο τὸ σῶμα λευκὸν καὶ καθαρὸν  
ὑπὸ κάλλους καὶ οὐδὲν<sup>2</sup> λουτρῶν ἐς κάλλος  
δεόμενον. καὶ ἄνθη δὲ<sup>3</sup> συλλέξαντες, ὅσα ἄνθη<sup>4</sup>  
τῆς ὥρας ἐκείνης, ἐστεφάνωσαν τὰ ἀγάλματα  
καὶ τὴν τοῦ Δόρκωνος σύριγγα τῆς πέτρας  
ἐξήρτησαν ἀνάθημα. καὶ μετὰ τοῦτο ἐλθόντες  
ἐπεσκοποῦντο<sup>5</sup> τὰς αἶγας καὶ τὰ πρόβατα.  
τὰ δὲ πάντα κατέκειτο μήτε νεμόμενα μήτε  
βληχώμενα, ἀλλ', οἶμαι, τὸν Δάφνιν καὶ τὴν  
Χλόην ἀφανεῖς ὄντας ποθοῦντα. ἐπεὶ<sup>6</sup> γοῦν  
ὀφθέντες καὶ ἐβόησαν τὸ σύνηδες καὶ ἐσύρισαν,  
τὰ μὲν <ποίμνια> ἀναστάντα ἐνέμετο, αἱ δὲ  
αἶγες ἐσκίρτων φριμασσόμεναι, καθάπερ ἠέδμεναι  
σωτηρία συνήθους αἰπύλου.

Οὐ μὲν ὁ Δάφνις χαίρειν ἔπειθε τὴν ψυχὴν  
ιδὼν τὴν Χλόην γυμνὴν καὶ τὸ πρότερον λανθάνον  
κάλλος ἐκκεκαλυμμένον. ἤλγει τὴν καρδίαν ὥς  
ἐσθιομένην ὑπὸ φαρμάκων. καὶ αὐτὸ τὸ πνεῦμα  
ποτὲ μὲν λῖβρον ἐξέπνει καθάπερ τινὸς διώ-

<sup>1</sup> p λούειν : mss αὐτὴ ἐισαγομένης <sup>2</sup> so Cob : mss οὐδὲ

<sup>3</sup> so E : mss τε <sup>4</sup> Eiferit ἄνθη <sup>5</sup> so E, cf. 12 : A

ἐσκότοιον : pη ἐπεσκέπειον <sup>6</sup> pη ἐπειθε : cf. 2 2 <ποίμνια>  
Hersch.

grapes, and then broke many shepherd's-pipes o'er him. There were heard miserable groans and bellowings of the cows and oxen, and together with them certain incomposed cursations and freaks were seen. The cattle amongst themselves (so the goatherds and the shepherds thought) had a kind of lamentation for the death and loss of their keeper.

32. When the funeral of Dorco was done, Chloe brought Daphnis to the cave of the Nymphs and washed him with her own hands. And she herself, Daphnis then first of all looking and gazing on her, washed her naked limbs before him, her limbs which for their perfect and most excellent beauty needed neither wash nor dress. And when they had done, they gathered of all the flowers of the season to crown the statues of the Nymphs, and hanged up Dorco's charming pipe for an offering in the same. Then coming away they looked what became of their sheep and goats, and found that they neither fed nor blated, but were all laid upon the ground, peradventure as wanting Daphnis and Chloe that had been so long out of their sight. Certainly when they appeared and had called and whistled as they were wont, the sheep rose up presently and fell to feed, and the mantling<sup>1</sup> goats skipped and leapt as rejoicing at the safety of their familiar goatherd.

But Daphnis for his life could not be merry, because he had seen Chloe naked, and that beauty which before was not unveiled. His heart ached as though it were gnawed with a secret poison, insomuch that sometimes he puffed and blowed thick and short as if somebody had been in a close pursuit of him,

<sup>1</sup> eagerly desiring.

## DAPHNIS AND CHLOE

κοιτος αὐτόν, ποτὲ δὲ ἐπέλειπε<sup>1</sup> καθάπερ ἐκδα-  
 πανθὲν ἐν ταῖς προτέραις ἐπιδρομαῖς. ἰδόκει  
 τὸ λουτρὸν εἶναι τῆς θαλάττης φοβερώτερον.  
 ἐνόμιζε τὴν ψυχὴν ἔτι παρὰ τοῖς λησταῖς μένειν,  
 οἷα κίος καὶ<sup>2</sup> ἄγροικος καὶ ἔτι ἀγνοῶν τὸ Ἑρωτος  
 ληστήριον.

<sup>1</sup> no p, proò old var. : Ἀφ' ἐνέλιπε      <sup>2</sup> ῥη οπιε

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sometimes again he breathed so faintly as if his breath had bin quite spent in the late incursions. That washing seemed to him more dangerous and formidable then the sea, and he thought his life was still in the hands and at the dispose of the Tyrian pirates, as being a young rustic and yet unskilled in the assassinations and robberies of Love.

THE END OF THE FIRST BOOK





THE SECOND BOOK

## A SUMMARY OF THE SECOND BOOK

*The Vintage is kept and solemnized.*

*After that, Daphnis and Chloe return to the fields. Philetas the herdsman entertains them with a discourse of Cupid and love. Love increases betwixt them. In the mean time the young men of Methymna come into the fields of Mytilene to hawk and hunt. Their pinnace having lost her cable, they fasten her to the shore with a with. A goat gnaws the with in pieces. The ship with her money and other riches is blown off to sea. The Methymnaeans, maddened at it, look about for him that did it. They light upon Daphnis and pay him soundly. The country lads come in to help him. Philetas is constituted judge. A Methymnaean is plaintiff, Daphnis defendant. Daphnis carries the day. The Methymnaeans fall to force, but are beaten off with clubs. Getting home they complain of injury and loss by the Mytilenians. The Methymnaeans presently command Bryaxis their general to move with 10 ships against the Mytilenians knowing nothing. They land at the fields, plunder all they can lay their hands on, and carry away Chloe.*

## A SUMMARY OF THE SECOND BOOK

*Daphnis, knowing it, would die, but the Nymphs comfort him. Pan sends a terror (which is rarely described) upon the Mellymnæans, and warns their captain in his sleep to bring back Chloe. The captain obeys, and she returns joyful to Daphnis. They keep holy-days to Pan, and Philetas is there. Lamo tells the Story of the Pipe. Philetas gives Daphnis his most artificial pipe. Daphnis and Chloe proceed to the binding of one another by amorous oaths.*

## ΛΟΓΟΣ ΔΕΥΤΕΡΟΣ

1. Ἦδη δὲ τῆς ὀπίρας ἀκμαζούσης καὶ ἐπείγοντος τοῦ τρυγητοῦ, πῶς ἦν κατὰ τοὺς ἀγροὺς ἐν ἔργῳ. ὁ μὲν ληνοὺς ἐπεσκέυαζεν, ὁ δὲ πίθους ἐξεκάθαιρεν, ὁ δὲ ἰρρίχους ἐπλεκεν.<sup>1</sup> ἔμελέ τιμι δρεπάνης μικρᾶς ἐς βότρυος τομήν, καὶ ἐτέρῳ λίθου θλίψαι τὰ ἔνοικα τῶν βοτρυῶν δυναμένου, καὶ ἄλλῳ λύγου ξηρᾶς πληγαῖς κατεξασμένης, ὥς ἂν ὑπὸ φωτὶ νύκτωρ τὸ γλεῦκος φέροιτο. ἀμελήσαντες οὖν καὶ ὁ Δάφνης καὶ ἡ Χλόη τῶν αἰγῶν καὶ τῶν προβάτων χειρὸς ὠφέλειαν ἄλλην ἄλλοις<sup>2</sup> μετεδίδωσαν. ὁ μὲν ἐβάσταζεν ἐν ἰρρίχοις βότρυς, καὶ ἐπάτει ταῖς ληνοῖς ἐμβάλλον, καὶ εἰς τοὺς πίθους ἔφερε τὸν οἶνον, ἡ δὲ τροφήν παρεσκεύαζε τοῖς τρυγῶσι, καὶ ἐνέχει ποτὸν αὐτοῖς πρεσβύτερον οἶνον, καὶ τῶν ἀμπέλων δὲ τὰς ταπεινοτέρας ἀπετρίγα. πᾶσα γὰρ κατὰ τὴν Λέσβον ἄμπελος<sup>3</sup> ταπεινή, οὐ μετέωρος οὐδὲ ἰσθαδενδρῆς, ἀλλὰ κάτω τὰ κλήματα ἀποτείνουσα καὶ ὥσπερ κιττὸς νεμομένη καὶ παῖς ἂν ἐφίκοιτο<sup>4</sup> βότρυος ἄρτι τὰς χεῖρας ἐκ σπαργύνων λελυμένος.

<sup>1</sup> Ὑπὲρ ἐπολείεζεν

Α ἐδάυντιζεν

<sup>2</sup> ἄλλην ἄλλοις B: πᾶσι ἀλλήλοις

<sup>3</sup> so Herch: πᾶσι ἢν ἔμπ.

<sup>4</sup> Α ἔφικε.

## THE SECOND BOOK

1. The autumn now being grown to its height and the vintage at hand, every rural began to stir and be busy in the fields, some to repair the wine presses, some to scour the tuns and hogsheds; others were making baskets, skeps, and panniers, and others providing little hooks to catch and cut the bunches of the grapes. Here one was looking busily about to find a stone that would serve him to bruise the stones of grapes, there another furnishing himself with dry willow-wood<sup>1</sup> brayed in a mortar, to carry away<sup>2</sup> the must in the night with light before him. Wherefore Daphnis and Chloe for this time laid aside the care of the flocks, and put their helping hands to the work. Daphnis in his basket carried grapes, cast them into the press and trod them there, and then anon tunned the wine into the butts. Chloe dressed meat for the vintagers and served them with drink of the old wine, or gathered grapes of the lower vines. For all the vines about Lesbos, being neither high-grown nor propped with trees, incline themselves and pretend their palmita towards the ground, and creep like the ivy; so that indeed a very infant, if that his hands be loose from his swathes, may easily reach and pull a bunch.

<sup>1</sup> i.e. to make some sort of torch or lamp.      <sup>2</sup> draw off.

## DAPHNIS AND CHLOE

2. Οἶνον οὖν εἰκὸς ἐν ἑορτῇ Διονύσου καὶ οἶνον γενέσει, αἱ μὲν γυναῖκες ἐκ τῶν πλησίον ὠγρῶν εἰς ἐπικουρίαν οἶνον<sup>1</sup> κεκλημέναι τῷ Δάφνιδι τοὺς ὀφθαλμοὺς ἐπέβαλλον,<sup>2</sup> καὶ ἐπήνουν ὥς ὅμοιον τῷ Διονύσῳ τὸ κάλλος. καὶ τις τῶν θρασυτέρων καὶ ἐφίλησε, καὶ τὸν Δάφνιν παρώ-  
 ξυνε, τὴν δὲ Χλόην ἐλύπησεν.

Οἱ δὲ ἐν ταῖς ληνοῖς ποικίλας φωνὰς ἔρριπτον ἐπὶ τὴν Χλόην, καὶ ὥσπερ ἐπὶ<sup>3</sup> τινα Βάκχην Σάτυροι μανικώτερον ἐπήδων, καὶ ἠύχοντο γενέσθαι ποιμένα καὶ ὑπ' ἐκείνης νέμεσθαι ὥστε αὐτὴν πάλιν ἢ μὲν ἤδετο, Δάφνις δὲ ἐλυπεῖτο. εὐχοντο ἐξ<sup>4</sup> δὴ ταχέως παύσασθαι τοῦ τρυγητοῦ<sup>5</sup> καὶ λαβέσθαι τῶν συνήθων χωρίων, καὶ ἀντὶ τῆς ἀμούσου βοῆς ἀκούειν σύριγγος ἢ τῶν ποιμνίων αὐτῶν βληχωμένων.

Καὶ ἐπὶ διαγενομένων ὀλίγων ἡμερῶν αἱ μὲν ἀμπελοὶ τετρύγηντο, πίθοι δὲ τὸ γλεῦκος<sup>6</sup> εἶχον, ἔδει ἐξ οὐκέτ' οὐδὲν πολυχειρίας, κατήλαυνον τὰς ἀγέλας εἰς τὸ πεδῖον. καὶ μάλα χαίροντες τὰς Νύμφας προσεκύουν, βότρυς αὐταῖς κομίζοντες ἐπὶ κλημάτων ἀπαρχὰς τοῦ τρυγητοῦ. οὐδὲ τὸν πρότερον χρόνον ἀμελῶς ποτὲ παρήλθον, ἀλλ' αἰεὶ τε ἀρχόμενοι<sup>7</sup> νομῆς προσήδρευον καὶ ἐκ νομῆς ἀνιόντες προσεκύουν, καὶ πάντως τε

<sup>1</sup> Uitt omits      <sup>2</sup> Α ἀδελφεὲς ἐπὶ δάφνι (corr. to ἐπ' αὐτῇ)

<sup>3</sup> Α omits      Uitt Βάκχον (Ἀμύγον)      <sup>4</sup> Α omits      <sup>5</sup> so Hirsch: nuss ace.      <sup>6</sup> Ὑαγι τσίχας      <sup>7</sup> Α ἐρχ.

## BOOK II, § 2

2. Now as they were wont in the feast of Bacchus and the solemnisation of the birth of wine, the women that came from the neighbouring fields to help, cast their eyes all upon Daphnis, gave him priek and praise for beauty, and said he was like to Bacchus himself. And now and then one of the bolder strapping girls would catch him in her arms and kiss him. Those wanton praises and expressions did animate the modest youth, but vexed and grieved the poor Chloe.

But the men that were treading in the press cast out various voices upon Chloe, and leapt wildly before her like so many Satyrs before a young Bacchant, and wished that they themselves were sheep, that such a shepherdess might tend them. And thus the girl in her turn was pleased, and Daphnis stung with pain. But they wished the vintage might soon be done that they might return to their haunts in the fields, that instead of that wild untuned noise of the clowns they might hear again the sweet pipe or the blating of the cattle.

And when after a few days the grapes were gathered and the must tunned into the vessels, and there needed no longer many hands to help, they drove again their flocks to the plain, and with great joy and exultation worshipped and adored the Nymphs, offering to them the firstfruits of the vintage, clusters hanging on their branches. Nor did they in former time with negligence ever pass by the Nymphs, but always when they came forth to feed would sit them down reverentially in the cave, and when they went home would first adore and beg their grace, and brought to them always something,



ἐπέφερον, ἢ ἄνθος ἢ ὀπώραν ἢ φυλλάδα χλωρὰν ἢ γάλακτος σπονδήν. καὶ τούτου μὲν ὕστερον ἁμοιβὰς ἐκομίσαντο παρὰ τῶν θεῶν. τότε δὲ κύνας, φασίν. ἐκ δεσμῶν λυθέντες ἐσκίρτων, ἐσύριττον, ἤδον, τοῖς τράγοις καὶ τοῖς προβάτοις συνεπάλαιον.

3. Τερπομένοις δὲ αὐτοῖς ἐφίσταται πρεσβύτης σισύραν ἐνδεδυμένος, καρβατίνας ὑποδεδεμένος, πήραν ἐξηρητημένος καὶ τὴν πήραν<sup>1</sup> παλαιάν. οὗτος πλησίον καθίσας αὐτῶν ὥδε εἶπε· "Φιλητᾶς, ὦ παῖδες, ὁ πρεσβύτης ἐγώ, δε πολλά μὲν ταῖςδε ταῖς Νύμφαις ἦσα, πολλά δὲ τῷ Πανὶ ἐκίυνφ ἐσύρισα, βοῶν δὲ πολλῆς ἀγέλης ἡγησάμην μόνῃ μουσικῇ. ἤκω δὲ ὑμῖν ὅσα εἶδον μηνύσω, ὅσα ἤκουσα ὑπαγγελῶν. κῆπός ἐστί μοι τῶν ἐμῶν χειρῶν <ἔργον>, δι', ἐξ οὗ νέμειν διὰ γῆρας ἐπαυσάμην, ἐξεπονησάμην, ὅσα ὦραι φέρουσι<sup>2</sup> πάντα ἔχων ἐν αὐτῷ καθ' ὥραν ἐκάστην ἥρος ῥόδα, κρίνα καὶ ὑάκινθος<sup>3</sup> καὶ ἴα ἀμφότερα, θέρους μήκωνες καὶ ὑχρύδες καὶ μῆλα πάντα, νῦν ἄμπελοι καὶ συκαὶ καὶ ῥοιαὶ καὶ μύρτα χλωρά, εἰς τοῦτον τὸν κῆπον ὀρνίθων ἀγέλαι συνέρχονται τὸ ἐωθινόν, τῶν μὲν εἰς τροφήν, τῶν δὲ εἰς ὥδην. συνηρεφὴς γὰρ καὶ κατάσκιος καὶ πηγαῖς τρισὶ κατέρρυστος· ἂν περιέλῃ τις τὴν αἵμασιόν, ἄλσος ὄραν οἰήσεται.

4. "Εἰσελθόντι δὲ μοι τήμερον ἀμφὶ μέσσην ἡμίραν ὑπὸ ταῖς ῥοιαῖς καὶ ταῖς μυρρίναις βλέπεται παῖς μύρτα καὶ ῥοιὰς ἔχων, λευκὸς

<sup>1</sup> τὴν π. : Nullam tāvτα <ἔργον> Hirsch.

<sup>2</sup> οὐκ ἔστιν οὐδ' αὖτε strange : perh. δεῖναι ἀπὸ δελεῖν φησὶ ἀνέχεται δ' Ἄρ-ἄν

either a flower or an apple or an apronful of green leaves or a sacrifice of milk. And for this they afterwards received no small rewards and favours from the Goddesses. And now, like dogs let slip, as the saying is, they skip and dance and sing and pipe, and wrestle playfully with their flocks.

3. While they thus delight themselves, there comes up to them an old man, clad in his rug and mantle of skins, his carbutins or clouted shoes, his scrip hanging at his back, and that indeed a very old one. When he was sate down by them, thus he spoke and told his story: "I, my children, am that old Philetas who have often sung to these Nymphs and often piped to yonder Pan, and have led many a herd by the art of music alone. And I come to shew you what I have seen and to tell you what I have heard. I have a garden which my own hands and labour planted, and ever since by my old age I gave over fields and herds, to dress and trim it has been my care and entertainment. What flowers or fruits the season of the year teems, there they are at every season. In the spring there are roses and lilies, the hyacinths and both the forms of violets; in the summer, poppies, pears, and all sorts of apples. And now in the autumn, vines and figtrees, pomegranates, and the green myrtles. Into this garden flocks of birds come every morning, some to feed, some to sing. For it is thick, opacous, and shady, and watered all by three fountains; and if you took the wall away you would think you saw a wood.

4. "As I went in there to-day about noon, a boy appeared in the pomegranate and myrtle grove, with myrtles and pomegranates in his hand; white as milk, and his hair shining with the glance of fire; clean

ὥσπερ γάλα καὶ ξανθὸς ὥσπερ<sup>1</sup> πῦρ, στιλπνὸς ὡς ἄρτι λελουμένος. γυμνὸς ἦν, μόνος ἦν ἔπαι-  
 ζεν ὡς ἴδιον κήπον τρυγῶν. ἐγὼ μὲν οὖν ὥρμησα  
 ἐπ'<sup>2</sup> αὐτὸν ὡς συλληψόμενος, δέισας μὴ ὑπ' ἀγε-  
 ρωχίας τὰς μυρρίνας καὶ τὰς ῥοιάς κατακλᾶσθαι  
 ὁ δέ με κούφως καὶ ῥαδίως ὑπέφεινε, ποτὲ μὲν  
 ταῖς ῥοδωνιαῖς ὑποτρέχων, ποτὲ δὲ ταῖς μήκωσιν  
 ὑπακρυπτόμενος, ὥσπερ πέρδικος νεοττός. καίτοι  
 πολλάκις μὲν πρᾶγμα<sup>3</sup> ἔσχον ἐρίφους γαλαθηνούς  
 διώκων, πολλάκις δὲ ἔκαμον μεταθέων μόσχους  
 ἄρτιγεννήτους· ἀλλὰ τοῦτο ποικίλον τι χρήμα  
 ἦν καὶ ἀθήρατον.

“Καρῶν οὖν ὡς γέρων καὶ ἐπερειαμένος τῇ  
 βακτηρίᾳ καὶ ἅμα φυλάττιον μὴ φύγει, ἐπυνθα-  
 νόμην τίνας ἐστὶ τῶν γειτόνων καὶ τί βουλόμενος  
 ἀλλότριον κήπον τρυγᾷ. ὁ δὲ ἀπεκρίνατο μὲν  
 οὐδέν, στὰς δὲ πλησίον ἐγάλα πάνυ ἀπαλὸν καὶ  
 ἔβαλλέ με τοῖς μύρτοις καὶ οὐκ οἶδ' ὅπως ἔβελγε  
 μηκέτι θυμοῦσθαι. ἐδεόμην οὖν εἰς χεῖρας ἐλθεῖν  
 μηδὲν φοβούμενον ἔτι, καὶ ὤμνουν κατὰ τῶν  
 μύρτων ἀφήσειν<sup>4</sup> ἐπιδοῖς μῆλων καὶ ῥοιῶν  
 παρέξειν τε ἡεὶ τρυγᾶν τὰ φυτὰ καὶ δρέπειν  
 τὰ ἄνθη, τυχὼν παρ' αὐτοῦ φιλήματος ἐνός.

δ. “Ἐνταῦθα πάνυ καπυρὸν γελάσας ἀφίησι  
 φωνήν, οἷαν οὔτε ἀγέων οὔτε χελιδῶν οὔτε κύκνος

<sup>1</sup> ἢ ὡς      <sup>2</sup> ἅς      <sup>3</sup> ἢ πράγματα      <sup>4</sup> ἢ ἀφίησαι

and bright as if he had newly washed himself. Naked he was, alone he was; he played and wanted it about, and culled and pulled, as if it had bin his own garden. Therefore I ran at him as fast as I could, thinking to get him in my clutches. For indeed I was afraid lest by that wanton, untoward, malapert ramping and hoity-toity which he kept in the grove, he would at length break my pomegranates and myrtles. But he, with a soft and easy sleight, as he listed, gave me the slip, sometimes running under roses, sometimes hiding himself in the poppies, like a cunning, huddling chick of a partridge. I have often had enough to do to run after the sucking kids, and often tired myself off my legs to catch a giddy young calf; but this was a cunning piece and a thing that could not be caught.

" Being then wearied, as an old man, and leaning upon my staff, and withal looking to him lest he should escape away, I asked what neighbour's child he was, and what he meant to rob another man's orchard so. But he answered me not a word, but coming nearer, laughed most sweetly and flung the myrtle-berries at me, and pleased me so, I know not how, that all my anger vanished quite. I asked him therefore that he would give himself without fear into my hands, and swore to him by the myrtles that I would not only send him away with apples and pomegranates to boot, but give him leave whensoever he pleased to pull the finest fruits and flowers, if he would but give me one kiss.

5. " With that, setting up a loud laughter, he sent forth a voice such as neither the swallow nor the nightingale has, nor yet the swan when he is grown

ὁμοίως<sup>1</sup> ἐμοὶ γέρων γενόμενος· Ἐμοὶ μὲν, ὦ Φιλητᾶ, φιλήσαι σε φθόνος<sup>2</sup> οὐδεὶς· βούλομαι γὰρ φιλεῖσθαι μᾶλλον ἢ σὺ γενέσθαι νέος· δρα δέ, εἴ σοι καθ' ἡλικίαν τὸ ἔωρον. οὐδὲν γάρ σε ὠφελήσει τὸ γήρας πρὸς τὸ μὴ διώκειν ἐμέ μετὰ τὸ ἐν φίλημα. δυσθήρατός εἰμι<sup>3</sup> καὶ ἰέρακι καὶ ἀετῷ καὶ εἴ τις ἄλλος τούτων ὠκύτερος ὄρνις. οὗτοι παῖς ἐγὼ καὶ εἴ δοκῶ παῖς, ἀλλὰ καὶ τοῦ Κρόνου πρεσβύτερος καὶ αὐτοῦ τοῦ παντός.<sup>4</sup> καὶ σε οἶδα νέμοντα πρωθήβην ἐν ἐκείνῳ τῷ ἔλει<sup>5</sup> τὸ πλατὺ βουκόλιον, καὶ παρήμην σοι συρίττοντι πρὸς ταῖς φηγοῖς ἐκείναις, ἥνικα ἦρας Ἀμαρυλλίδος· ἀλλὰ με οὐχ ἑώρας καίτοι πλησίον μάλα τῇ κόρῃ παρεστῶτα. σοὶ μὲν οὖν ἐκείνην ἔδωκα, καὶ ἤδη σοι παῖδες ἀγαθοὶ βουκόλοι καὶ γεωργοί. νῦν δὲ Δάφνιν ποιμαίνω καὶ Χλόην· καὶ ἥνικα ἂν αὐτοὺς εἰς ἐν συναγάγω τὸ ἱερινόν, εἰς τὸν σὸν ἔρχομαι κῆπον καὶ τέρπομαι τοῖς ἄνθεσι καὶ τοῖς φυτοῖς καὶ ταῖς πηγαῖς ταύταις καὶ λούομαι. διὰ τοῦτο καλὰ καὶ τὰ ἄνθη καὶ τὰ φυτὰ τοῖς ἐμοῖς λουτροῖς ἀρδόμενα. δρα δὲ μὴ τί σοι τῶν φυτῶν κατακέκλασται, μὴ τις ὁπώρα τετρύγηται, μὴ τις ἄνθους ῥίζα πεπάτηται, μὴ τις πηγὴ τετάρακται. καὶ χαῖρε μόνος ἀνθρώπων ἐν γήρᾳ θεασάμενος<sup>6</sup> τοῦτο τὸ παιδίον·

6. "Ταῦτα εἰπὼν ἀνέλατο καθάπερ ἀηδόνος

<sup>1</sup> so Brunck: nisi ducatur γέρον; A φαίνομαι. <sup>2</sup> so Wylt: nisi ducatur <sup>3</sup> μη εἶναι <sup>4</sup> so Heccl: nam vultus χιόνος (ἐλπίς αὐτῶν Κρόνου) <sup>5</sup> A δρε: but cf. Theocr. 23. 16

<sup>6</sup> Cui omittit

old like to me: 'Philetas,' said he, 'I grudge not at all to give thee a kiss; for it is more pleasure for me to be kissed than for thee to be young again. But consider with thyself whether such a gift as that be of use to thy age. For thy old age cannot help thee that thou shalt not follow me, after that one kiss. But I cannot be taken, though a hawk or an eagle or any other swifter bird were flown at me. I am not a boy though I seem to be so, but am older than Saturn and all this universe. I know that when thou wast yet a boy thou didst keep a great herd on yonder water-meadow; and I was present to thee when under those oak-trees thou didst sing and play on the pipe for the dear love of Amaryllis. But thou didst not see me although I stood close by the maid. It was I that gave her thee in marriage, and thou hast had sons by her, jolly herdsmen and husbandmen. And now I take care of Daphnis and Chloe; and when I have brought them together in the morning, I come hither to thy garden and take my pleasure among these groves and flowers of thine, and wash myself also in these fountains. And this is the cause why thy roses, violets, lilies, hyacinths, and poppies, all thy flowers and thy plants, are still so fair and beautiful, because they are watered with my wash. Cast thy eyes round about, and look whether there be any one stem of a flower, any twig of a tree, broken, whether any of thy fruits be pulled or any flower trodden down, whether any fountain be troubled and mudded; and rejoice, Philetas, that thou alone of all mortals hast seen this boy in thy old age."

6. "This said, the sweet boy sprang into the

## DAPHNIS AND CHLOE

νεοττός ἐπὶ τὰς μυρρίνας, καὶ κλάδον ἀμείβων ἐκ κλάδου διὰ τῶν φύλλων ἀκείρπεν<sup>1</sup> εἰς ἄκρον. εἶδον αὐτοῦ καὶ πτέρυγας ἐκ τῶν ὤμων καὶ τοξάρια μεταξὺ τῶν πτερύγων καὶ τῶν ὤμων, καὶ οὐκέτι εἶδον<sup>2</sup> οὔτε ταῦτα οὔτε αὐτόν. εἰ δὲ μὴ μάτην ταύτας τὰς πολιὰς ἔφυσα, μηδὲ γηράσας ματαιοτέρας τὰς φρένας ἐκτησάμην, "Ἐρωτι, ὦ παῖδες, κατέσπεισθε, καὶ Ἐρωτι ὑμῶν μέλει."

7. Πάνυ ἐτέρφθησαν ὥσπερ μῦθον οὐ λόγον ἀκοθόντες, καὶ ἐπυνθύνοντο τί ἐστί ποτε ὁ Ἔρως, πότερα παῖς ἢ ὄρνις, καὶ τί δύναται. πάλιν οὖν ὁ Φιλητᾶς ἔφη· "Θεός ἐστίν, ὦ παῖδες, ὁ Ἔρως.<sup>3</sup> νέος καὶ καλὸς καὶ πετόμενος. διὰ τοῦτο καὶ νεότητι χαίρει καὶ κύλλος διώκει καὶ τὰς ψυχὰς ἀναπτεροῖ, δύναται δὲ τοσοῦτον ὅσον οὐδὲ ὁ Ζεὺς. κρατεῖ μὲν στοιχείων, κρατεῖ δὲ ἄστρον, κρατεῖ δὲ τῶν ὁμοίων θεῶν· οὐδὲ ἡμεῖς τοσοῦτον τῶν αἰγῶν καὶ τῶν προβάτων. τὰ ἄνθη πάντα Ἐρωτος ἔργα· τὰ φυτὰ ταῦτα τούτου ποιήματα. διὰ τοῦτον καὶ ποταμοὶ ῥέουσι καὶ ἄνεμοι πνέουσιν. ἔγνων δὲ ἐγὼ καὶ ταῦρον ἐρασθέντα, καὶ ὡς οἷστρον πληγὴς ἐμυκάτο· καὶ τράγον φιλήσαντα αἶγα, καὶ ἠκολούθει πανταχοῦ.

"Αὐτὸς μὲν γὰρ ἤμην<sup>4</sup> νέος, καὶ ἠράσθην Ἀμαρυλλίδος· καὶ οὔτε τροφῆς ἐμεμνήμην, οὔτε ποτόν

<sup>1</sup> A ἀκείρπεν      <sup>2</sup> Part omitt      <sup>3</sup> ὁ Ἔρως: A Ἔρως, Christiani emendation! cf. Ἰδιαντίζεν 2. 1      <sup>4</sup> A ἦν, but cf. παρήμεν 2. 5

myrtle grove, and like a young nightingale, from bough to bough under the green leaves, skipped to the top of the myrtles. Then I saw his wings hanging at his shoulders, and at his back between his wings a little bow with darts; and since that moment never saw either them or him any more. If therefore I wear not now these gray hairs of mine in vain, and by my age have not got a trivial mind, you two, O Daphnis and Chloe, are destined<sup>1</sup> to Love, and Love himself takes care of you."

7. With this they were both hugely delighted; and thought they heard a tale, not a true discourse, and therefore they would ask him questions: "And what is Love? is he a boy or is he a bird? and what can he do I pray you, gaffer?" Therefore again thus Philetas: "Love, my children, is a God, a young youth and very fair, and winged to fly. And therefore he delights in youth, follows beauty, and gives our fantasy her wings. His power's so vast that that of Jove is not so great. He governs in the elements, rules in the stars, and domineers even o'er the Gods that are his peers. Nay, you have not such dominion o'er your sheep and goats. All flowers are the work of Love. Those plants are his creations and poems.<sup>2</sup> By him it is that the rivers flow, and by him the winds blow. I have known a bull that has been in love and run bellowing through the meadows as if he had been stung by a breese, a he-goat too so in love with a virgin-she that he has followed her up and down through the woods, through the lawns.

"And I myself once was young, and fell in love with Amaryllis, and forgot to eat my meat and drink

<sup>1</sup> consecrated.

<sup>2</sup> things made.



προσεφερόμην, οὔτε ὕπνον<sup>1</sup> ἤροῦμην. ἤλθουν τὴν ψυχὴν, τὴν καρδίαν ἐπαλλόμεν, τὸ σῶμα ἐψυχόμεν ἐβόων ὡς παιόμενος, ἐσιώπων ὡς νεκρούμενος, εἰς ποταμοὺς ἐνέβαινον ὡς καόμενος. ἐκάλουν τὸν Πᾶνα βοηθὸν ὡς καὶ<sup>2</sup> αὐτὸν τῆς Πίτυος ἐρασθέντα. ἐπήνουν τὴν Ἥχῳ τὸ Ἀμαρυλλίδος ὄνομα μετ' ἐμὲ καλοῦσαν· κατέκλων τὰς σύριγγας, ὅτι μοι τὰς μὲν βοῆς ἔθελγον, Ἀμαρυλλίδα δὲ οὐκ ἤγον. Ἐρωτος γὰρ οὐδὲν φάρμακον, οὐ πινόμενον, οὐκ ἐσθιόμενον, οὐκ<sup>3</sup> ἐν ψιδαῖς λεγόμενον, ὅτι μὴ φίλημα καὶ περιβολή καὶ συγκατακλιθῆναι γυννοῖς σώμασι."

8. Φιλητᾶς μὲν τοσαῦτα<sup>4</sup> παιδεύσας αὐτοὺς ἀπαλλάττεται, τυρούς τινας παρ' αὐτῶν καὶ ἔριφον ἡδὴ κεράστιν λαβών. οἱ δὲ μόνοι καταλειφθέντες καὶ τότε πρῶτον ἀκούσαντες τὸ Ἐρωτος ὄνομα, τὴν τε ψυχὰς συνεστάλησαν ὑπὸ λύτης καὶ ἐπανελθόντες νύκτωρ εἰς τὰς ἐπαύλεις παρέβαλλον οἷς ἤκουσαν τὰ αὐτῶν· "Ἀλγοῦσιν οἱ ἐρῶντες, καὶ ἡμεῖς· ἀμελοῦσιν, ἢ<sup>5</sup> ἡμελήκαμεν<sup>6</sup>· καθείδειν οὐ δύνανται, τοῦτο μὲν καὶ νῦν πᾶσχομεν καὶ ἡμεῖς· κίεσθαι δοκοῦσι, καὶ παρ' ἡμῖν τὸ πῦρ· ἐπιθυμοῦσιν ἀλλήλους ὁρᾶν, διὰ τοῦτο θύττου εὐχόμεθα γενέσθαι τὴν ἡμέραν. σχεδὸν τοῦτό ἐστιν ὁ ἔρως· καὶ ἐρῶμεν ἀλλήλων οὐκ

<sup>1</sup> A πρὸν. <sup>2</sup> A omits, cf 2. 16. <sup>3</sup> A omits. πρὶ ἀκούμενος.

<sup>4</sup> Ussé μέντοι ταῦτα. <sup>5</sup> Ussé ἀμελοῦσιν ἴσως καὶ ἡμεῖς ἡμελήκαμεν (incomp. gloss following line of Iv' by Harloug.): B ἀμελοῖσιν Iv' ἡμελήκαμεν, ἡμελήκαμεν ὁμοῖως (incomp. gloss on Iv' ἡμελήκαμεν.): p doubtful.

my drink, and never could compose to sleep. My panting heart was very sad and anxious, and my body shook with cold. I cried out oft, as if I had bin thracked and basted back and sides; and then again was still and mute, as if I had layen among the dead. I cast myself into the rivers as if I had bin all on a fire. I called on Pan that he would help me, as having sometimes bin himself caught with the love of peevish Pitys. I praised Echo that with kindness she restored and trebled to me the dear name of Amaryllis. I broke my pipes because they could delight the kine, but could not draw me Amaryllis. For there is no medicine for love, neither meat, nor drink, nor any charm, but only kissing and embracing and lying side by side."

8. Philetas, when he had thus instructed the unskilful lovers, and was presented with certain cheeses and a young goat of the first horns, went his way. But when they were alone, having then first heard of the name of Love, their minds were struck with a kind of madness, and returning home with the fall of night, they began each to compare those things which they had suffered in themselves with the doctrine of Philetas concerning lovers and love: "The lover has his grief and sadness, and we have had our share of that. They are languishing and careless in just such things as we. They cannot sleep, and we still watch for the early day. They think they are burnt, and we too are afire. They desire nothing more then to see one another, and for that cause we pray the day to come quickly. This undoubtedly is love, and we, it seems, are in love without knowing whether or

εἰδότες εἰ τοῦτο μὲν ἔστιν ὁ ἔρως ἐγὼ δὲ ὁ ἐρω-  
μενος. τί οὖν ταῦτα ἀλγοῦμεν; τί δὲ ἀλλήλους  
ζητοῦμεν; ἀληθῆ πάντα εἶπεν ὁ Φιλητᾶς. τὸ ἐκ  
τοῦ κήπου παιδίον ὥφθη καὶ τοῖς πατρίσιν ἡμῶν  
ὄναρ ἐκείνο καὶ νέμειν ἡμᾶς τὰς ἀγέλας ἐκέλευσε.  
πῶς ἂν τις αὐτὸ λύσοι; μικρὸν ἔστι, καὶ φεύ-  
ξεται. καὶ πῶς ἂν τις αὐτὸ φύγοι; πτερὰ ἔχει, καὶ  
καταλήψεται. ἐπὶ τὰς Νύμφας δεῖ βοηθοὺς κατα-  
φεύγειν.<sup>1</sup> ἀλλ' οὐδὲ Φιλητᾶν ὁ Πάν ὠφέλησεν  
Ἀμαρυλλίδος ἐρώντα. ὅσα εἶπεν ἄρα φάρμακα,  
ταῦτα ζητητέον,<sup>2</sup> φίλημα καὶ περιβολὴν καὶ κεί-  
σθαι γυμνοὺς χαμαί· κρύος μὲν, ἀλλὰ καρτερήσο-  
μεν<sup>3</sup> δεῦτεροι μετὰ Φιλητᾶν.<sup>4</sup>

9. Τοῦτο αὐτοῖς γίνεται<sup>5</sup> νυκτερινὸν παιδευτή-  
ριον. καὶ ἀγαγόντες τῆς ἐπιούσης ἡμέρας<sup>6</sup> τὰς  
ἀγέλας εἰς νομὴν, ἐφίλησαν μὲν ἀλλήλους ἰδόντες,  
ὃ μῆπω πρότερον ἐποίησαν, καὶ περιέβαλον τὰς  
χεῖρας ἐπαλλάξαντες· τὸ δὲ τρίτον ὥκνουν φάρ-  
μακον, ἀποδυθέντες κατακλιθῆναι· θρασύτερον  
γὰρ οὐ μόνον παρθένων ἀλλὰ καὶ νύων αἰπόλων.  
πάλιν οὖν νύξ ἀγρυπνίαν<sup>7</sup> ἔχουσα καὶ ἐννοίαν  
τῶν γεγενημένων καὶ κατὰμεμψιν τῶν παραλελειμ-  
μένων· "Ἐφίλησαμεν, καὶ οὐδὲν ὄφελος· περι-  
βάλομεν, καὶ οὐδὲν πλέον. σχεδὸν τὸ συγκατα-  
κλιθῆναι<sup>8</sup> μόνον φάρμακον ἔρωτος. πειρατέον καὶ

<sup>1</sup> p q aor.    <sup>2</sup> p -τά: A omits ταῦτα    <sup>3</sup> so Helmsius  
(Ἀπνός): πῶς μαρτυρούμεν    p δεύτερον    <sup>4</sup> Uii γίνεται  
<sup>5</sup> A δαλ.    <sup>6</sup> νύξ ἀγρυπνίαν: A ἐξαγρυπνίαν (v loat after οὐ):  
p ἀγρυπνία: q ἀγρυπνίαν (H marg. οὐξ)    p ἐννοία    B omits  
τῶν γεγενημ.    κατὰμεμψιν Jurgensmaier: πῶς -ει: Uii omits  
καὶ    <sup>7</sup> so D, cf. 8 and 11: πῶς σχεδόν. τὸ οὐκ κατακλ.

no this be love or ourself a lover. And so if we ask why we have this grief and why this seeking each after the other, the answer is clear: Philetas did not lie a tittle. That boy in the garden was seen too by our fathers Lamo and Dryas in that dream, and 'twas he that commanded us to the field. How is it possible for one to catch him? He's small and slim, and so will slip and steal away. And how should one escape and get away from him by flight? He has wings to overtake us. We must fly to the Nymphs our patronesses; but Pan, alas! did not help his servant Philetas when he was mad on Amaryllis. Therefore those remedies which he taught us are before all things to be tried, kissing, embracing, and lying together on the ground. It's cold indeed, but after Philetas we'll endure it."

9. Of this sort then was their nocturnal schooling. When it was day and their flocks were driven to the field, they ran, as soon as they saw one another, to kiss and embrace, which before they never did. Yet of that third remedy which the old Philetas taught, they durst not make experiment; for that was not only an enterprise too bold for maids, but too high for young goatherds. Therefore still, as before, came night without sleep, and with remembrance of what was done and with complaint of what was not: "We have kissed one another and are never the better; we have clipped and embraced, and that's as good as nothing too. Therefore to lie together is certainly the only remaining remedy of love. That must be tried by all means.

τούτου. ἐν αὐτῷ πάντως τι κρεῖττον ἔσται<sup>1</sup> φιλήματος."

10. Ἐπὶ τούτοις τοῖς λογισμοῖς, οἷον εἰκός, καὶ ὀνείρατα ἐώρων ἐρωτικά, τὰ φιλήματα, τὰς περιβολάς· καὶ ὅσα δὲ μεθ' ἡμέραν οὐκ ἔπραξαν, ταῦτα ὄναρ ἔπραξαν· γυμνοὶ μετ' ἀλλήλων ἔκειντο. ἐν-θειώτεροι δὲ κατὰ τὴν ἐπιούσαν ἡμέραν ἀνέστησαν, καὶ ῥοῖζον τὰς ἀγέλας κατήλαυνον ἐπειγόμενοι πρὸς<sup>2</sup> τὰ φιλήματα. καὶ ἰδόντες ἀλλήλους ἅμα μειδιᾶ-ματι προσέδραμον.<sup>3</sup> τὰ μὲν οὖν φιλήματα ἐγένετο καὶ ἡ περιβολὴ τῶν χειρῶν ἠκολούθησε· τὸ δὲ τρίτον φάρμακον ἐβράδυνε, μήτε τοῦ Δάφνιδος τολμῶντος εἰπεῖν μήτε τῆς Χλόης βουλομένης κατάρχεσθαι, ἵστε τύχη<sup>4</sup> καὶ τοῦτο ἔπραξαν·

11. Καθεζόμενοι ἐπὶ στελέχοις δρυὸς πλησίον ἀλλήλων καὶ γευσάμενοι τῆς ἐν φιληματι τέρψεως, ἀπλήστως ἐνεφοροῦντο τῆς ἡδονῆς. ἦσαν δὲ καὶ χειρῶν περιβολαὶ θλίψιν τοῖς στόμασι παρέχουσαι. καὶ κατὰ<sup>5</sup> τὴν τῶν χειρῶν περιβολὴν<sup>6</sup> βιαίωτερον δὴ τοῦ Δάφνιδος ἐπισπασαμένου, κλίνεται<sup>7</sup> πῶς ἐπὶ πλευρὰν ἢ Χλόη· καὶ ἐκεῖνος δὲ συγκатаκλίνεται τῷ φιλήματι ἀκολουθῶν. καὶ γνωρίσαντες τῶν ὀνείρων τὴν εἰκόνα, κατέκειντο πολὺν χρόνον ὥσπερ συνδεδέμενοι. εἰδυότες<sup>8</sup> δὲ τῶν ἐντεῦθεν οὐδέν, καὶ νομίσαντες τοῦτο εἶναι πέρας ἐρωτικῆς ἀπολαύσεως, μίτην τὸ πλείστον τῆς ἡμέρας δαπανήσαντες διελίθησαν, καὶ τὰς ἀγέλας ἀπὶ λαυνον τὴν νύκτα μισοῦντες.

<sup>1</sup> Ἄ ἔστι. <sup>2</sup> q κατὰ. <sup>3</sup> ἔκ κατεῖδ. <sup>4</sup> ἵστε τίχη: Ἄ ἔστι. <sup>5</sup> καὶ κατὰ τοῦ ἔ: Ἄ q κατὰ: p καὶ. <sup>6</sup> Ἄ προσβολαὶ (from προσβολαὶ αἰώνος): p προσβολῆς. <sup>7</sup> Ἄ δὲ συγκλ. (from ἐκείων. <sup>8</sup> p ἰδόντες.

There 's something in it, without doubt, more efficacious than in a kiss."

10. While they indulged these kind of thoughts, they had, as it was like, their amorous dreams, kissing and clipping; and what they did not in the day, that they acted in the night, and lay together. But the next day they rose up still the more possessed, and drive their flocks with a whistling to the fields, hasting to their kisses again, and when they saw one another, smiling sweetly ran together. Kisses passed, embraces passed, but that third remedy was slow to come; for Daphnis durst not mention it, and Chloe too would not begin, till at length even by chance they made this essay of it:

11. They sat both close together upon the trunk of an old oak, and having tasted the sweetness of kisses they were engulfed insatiably in pleasure, and there arose a mutual contention and striving with their clasping arms which made a close compression of their lips. And when Daphnis hugged her to him with a more violent desire, it came about that Chloe inclined a little on her side, and Daphnis, following his kiss, fell beside her. And remembering that they had an image of this in their dreams the night before, they lay a long while clinging together. But being ignorant as yet, and thinking that this was the end of love, they parted, most part of the day spent in vain, and drove their flocks home from the fields with a kind of hate to the oppression of the night.

ἴσως δὲ καὶ τῶν ἀληθῶν τι ἐπραξαν,<sup>1</sup> εἰ μὴ  
 θόρυβος τοιόσδε τὴν ἀγροικίαν ἐκείνην ὄλην<sup>2</sup>  
 κατέλαβε

12. Νέοι Μηθυμναῖοι πλούσιοι διαθέσθαι τὸν  
 τρυγητὸν ἐν ξενικῇ τέρψει θελήσαντες, ναῦν  
 μικρὰν καθελκύσαντες καὶ οἰκέτας προσκώπους  
 καθίσαντες, τοὺς Μυτιληναίων ἀγροὺς παρέ-  
 πλεον,<sup>3</sup> ὅσοι θαλάσσης πλησίον. εὐλίμενός τε  
 γὰρ ἡ παραλία<sup>4</sup> καὶ οἰκήσεσιν ἡσκημένη πολυ-  
 τελῶς. καὶ λουτρὰ συνεχῇ παράδεισοί τε καὶ  
 ἄλση,<sup>5</sup> τὰ μὲν φύσεως ἔργα, τὰ δὲ ἀνθρώπων  
 τέχνη· πάντα ἐνηβῆσαι<sup>6</sup> καλὰ.

Παραπλέοντες<sup>7</sup> δὲ καὶ ἐνορμιζόμενοι κακὸν μὲν  
 ἐποιοῦν οὐδέν, τέρψεις δὲ ποικίλας ἐτέρποντο,  
 ποτὲ μὲν ἀγκίστροις καλύμων ἀπηρτημένοις ἐκ  
 λίου λεπτοῦ πετραίου ἐχθὺς ἀλιεῖοντες ἐκ  
 πέτρας ἀλιτενοῦς, ποτὲ δὲ κυσὶ καὶ δικτύοις λαγῶς  
 φεύγοντας τὸν ἐν ταῖς ἀμπέλαις θόρυβον λαμ-  
 βάνοντες. ἤδη δὲ καὶ ὀρνέθων ἄγρας ἐμέλησεν  
 αὐτοῖς, καὶ ἔλαβον<sup>8</sup> βρόχοις χήνας ἀγρίους καὶ  
 νήττας καὶ ὠτίδας. ὥστε καὶ ἡ τέρψις αὐτοῖς  
 καὶ τραπέζης ὠφέλειαν παρείχεν. εἰ δέ τις  
 προσέδει, παρὰ τῶν ἐν τοῖς ἀγροῖς ἐλάμβανον  
 περιττοτέρους τῆς ἡξίας ὀβολοὺς καταβάλλοντες.  
 ἔδει δὲ μόνον ἄρτου καὶ οἴνου καὶ στέγης· οὐ γὰρ  
 ἀσφαλὲς ἐδόκει μετοπωρινῆς ὥρας ἐνεστώσης  
 ἐνθαλαττεύειν· ὥστε καὶ τὴν ναῦν ἀνεῖλκον ἐπὶ  
 τὴν γῆν νύκτα χειμέριον δεδοικότες.

<sup>1</sup> Δ ἴσως ἐν τι καὶ τ. ἀληθῶν ἐπρ. : πῶν for καὶ Schaeff.

<sup>2</sup> μη εἶσαν (before τῆν) <sup>3</sup> so Hieron. (Ainyot) : μετ  
 ποικίλ. <sup>4</sup> Δ παραθαλάσσια ἀπὸ αἰτίας ναυτελῶς <sup>5</sup> Ὑπὶ  
 ἄλσιν <sup>6</sup> so Vindob. : Δ ἐνβῆσαι (corr. to εἰν.) : pB  
 ἐνέβησαι : Ὑπὶ ἀντικ. <sup>7</sup> p κατατλ. <sup>8</sup> Δ ἔλαβον

And perchance something that was real had then bin done, but that this tumult and noise<sup>1</sup> filled all that rural tract :

12. Some young gallants of Methymna, thinking to keep the vintage holy days and choosing to take the pleasure abroad, drew a small vessel into the water, and putting in their own domestic servants to row, sailed about those pleasant farms of Mytilene that were near by the seashore. For the maritim coast has many good and safe harbours, and all along is adorned with many stately buildings. There are besides many baths, gardens, and groves, these by art, those by nature, all brave for a man to take his pastime there.

The ship therefore passing along and from time to time putting in at the bays, they did no harm or injury to any, but recreated themselves with divers pleasures, sometimes with angles, rods, and lines taking fish from this or the other prominent rock, sometimes with dogs or toils<sup>1</sup> hunting the hares that fled from the noise of the vineyards ; then anon they would go a fowling, and take the wild-goose, duck, and mallard, and the bustard of the field ; and so by their pleasure furnished themselves with a plenteous table. If they needed anything else they paid the villagers above the price. But there was nothing else wanting but only bread and wine and house-room. For they thought it unsafe, the autumn now in its declination, to quit the land and lie all night aboard at sea ; and therefore drew the vessel ashore for fear of a tempestuous night.

<sup>1</sup> *neta*.



13. Τῶν δὴ τις ἀγροίκων ἐς ἀνολκὴν λίθου <τοῦ> θλίβοντος τὰ πατηθέντα βοτρυδία<sup>1</sup> χρήζων σχοίνου, τῆς πρότερον<sup>2</sup> ραγείσης, κρύφα ἐπὶ τὴν θάλατταν ἔλθων, ἀφρουρήτη τῇ νηὶ προσελθὼν, τὸ πείσμα ἐκλύσας, οἵκαδε κομίσας, ἐς δ' τι ἐχρηζεν ἐχρήσατο. ἔωθεν οὖν οἱ Μηθυμναῖοι κραιπνοὶ ζήτησιν ἐποιοῦντο τοῦ πείσματος, καὶ (ὡμολόγει γὰρ οὐδεὶς τὴν κλοπὴν) ὀλίγα μεμψάμενοι τοὺς ξενοδόκους παρέπλεον. καὶ σταδίους<sup>3</sup> τριάκοντα παρελίσσαντες προσορμίζονται τοῖς ἀγροῖς ἐν οἷς ὤκουν ὁ Δάφνις καὶ ἡ Χλόη· ἐδόκει γὰρ αὐτοῖς καλὸν εἶναι τὸ πεδίον ἐς θήραν λαγῶν. σχοίνινον<sup>4</sup> μὲν οὖν οὐκ<sup>5</sup> εἶχον ὥστε ἐκδήσασθαι πείσμα· λύγον δὲ χλωρὰν μακρὰν στρέψαντες ὡς<sup>6</sup> σχοῖνον ταύτῃ τὴν ναῦν ἐκ τῆς πρύμνης ἄκρας εἰς τὴν γῆν ἔδησαν. ἔπειτα τοὺς κύνας ἰφέντες ῥινηλατεῖν, ἐν ταῖς εὐκαίροις φαινομέναις<sup>7</sup> τῶν ὁδῶν ἐλινεσσύτουσαν.

Οἱ μὲν δὴ κύνες ἅμα ὑλακῇ διαθρόνοντες ἐφόβησαν τὰς αἰγας, αἱ δὲ τὰ ὀρεινὰ καταλιποῦσαι μᾶλλον τι πρὸς τὴν θάλατταν ὤρμησαν, ἔχουσαι δὲ οὐδὲν ἐν ψάμμῳ τρώξιμον, ἐλθοῦσαι πρὸς τὴν ναῦν αἱ θρασύτεραι αὐτῶν τὴν λύγον τὴν χλωρίν, ἥ δέδετο ἡ ναῦς, ἀπέφαγον.<sup>8</sup> 14. ἦν δὲ τι καὶ κλυδώνιον ἐν τῇ θαλάττῃ, κινηθέντος<sup>9</sup> ὑπὸ τῶν ὁρῶν τοῦ πνείματος. ταχὺ δὲ μάλα λυθεῖσαν αὐτὴν ὑπήνεγκεν ἡ παλίσροια τοῦ κύματος καὶ ἐς τὸ πέλαγος μετέωρον ἔφερεν.

Λίσθησεως δὲ τοῖς Μηθυμναίοις γενομένης, οἱ

< τοῦ > E<sup>1</sup>    1 grape-stones = bunches 2. 1    2 A -ας  
<sup>2</sup> Fact σταδια    3 so E; πια σχοῖνον    4 A οἷον    5 A  
σεύφατος εἰς    6 A φαινόμενος    7 A ἐν.    8 A κρηδὶς

13. Now it happened that a country fellow wanting a rope, his own being broke, to haul up the stone wherewith he was grinding grape-stones, sneaked down to the sea, and finding the ship with nobody in her, loosed the cable that held her and brought it away to serve his business. In the morning the young men of Methymna began to enquire after the rope, and (nobody owning the thievery) when they had a little blamed the unkindness and injury of their hosts, they loosed from thence, and sailing on thirty furlongs arrived at the fields of Daphnis and Chloc, those fields seeming the likeliest for hunting the hare. Therefore being destitute of a rope to use for their cable, they made a with of green and long sawow-twigs, and with that tied her by her stern to the shore. Then slipping their dogs to hunt, they cast their toils in those paths that seemed fittest for game.

The deep-mouthed dogs opened loud, and running about with much barking, scared the goats, that all hurried down from the mountains towards the sea; and finding nothing there in the sand to eat, coming up to that ship some of the bolder mischievous goats gnawed in pieces the green sawow-with that made her fast. 14. At the same moment there began to be a bluster at sea, the wind blowing from the mountains. On a sudden therefore the backwash of the waves set the loose pinnacle adrift and carried her off to the main.

As soon as the Methymnacans heard the news,

μὲν ἐπὶ τὴν θάλατταν ἔθειον, οἱ δὲ τοὺς κύνας  
συνέλεγον, ἐξόων δὲ πάντες, ὡς πάντας τοὺς ἐκ  
τῶν πλησίον ὑγρῶν ἀκούσαντας συνελθεῖν. ἀλλ'  
ἦν οὐδὲν ὄφελος· τοῦ γὰρ πνεύματος ἀκμάζοντος,  
ἀσχέτω τάχει κατὰ ῥοὺν ἢ ναῦς ἐφέρετο. οἱ δ'  
οὖν οὐκ ὀλίγων κτημάτων<sup>1</sup> στερόμενοι ἐζήτουν  
τὸν νέμοντα τὰς αἶγας, καὶ εὐρόντες τὸν Δάφνιν  
ἔπαιον, ἀπέδουν εἰς δέ τις καὶ κυνόδεσμον ἀρά-  
μενος περιῆγε τὰς χεῖρας ὡς δήσων. ὁ δὲ ἐβόα  
τε παϊόμενος καὶ ἰκέτευσε τοὺς ἀγροίκους, καὶ  
πρώτους γε<sup>2</sup> τὸν Λάμωνα καὶ τὸν Δρύαντα  
βοηθοὺς ἐπεκαλεῖτο. οἱ δὲ ἀντεΐχοντο σκιρροὶ<sup>3</sup>  
γέροντες καὶ χεῖρας ἐκ γεωργικῶν ἔργων ἰσχυρὰς  
ἔχοντες, καὶ ἠξίουν δικαιολογήσασθαι περὶ τῶν  
γεγενημένων. 15. ταῦτα δὲ καὶ τῶν ἄλλων  
ἀξιούντων, δικαστὴν καθίζουσι Φιλητᾶν τὸν βου-  
κόλον πρεσβύτατός τε<sup>4</sup> γὰρ ἦν τῶν παρόντων  
καὶ κλέος εἶχεν ἐν τοῖς κωμήταις δικαιοσύνης  
περιττῆς.

Πρῶτοι δὲ κατηγοροῦν οἱ Μηθυμναῖοι σαφῆ  
καὶ σύντομα, βουκόλον ἔχοντες δικαστὴν· "Ἠλ-  
θομεν εἰς τούτους τοὺς ὑγροὺς θηρᾶσαι θέλοντες.  
τὴν μὲν οὖν ναῦν λίγῃ χλωρᾷ εἴσαντες ἐπὶ τῆς  
ἀκτῆς κατελίπομεν,<sup>5</sup> αὐτοὶ δὲ διὰ τῶν κυνῶν  
ζήτησιν ἐποιούμεθα θηρίων. ἐν τούτῳ πρὸς τὴν  
θάλατταν αἱ αἶγες τούτου κατελθοῦσαι τὴν τε  
λίγον κατεσθίουσι καὶ τὴν ναῦν ἀπολύουσιν.

<sup>1</sup> αἷτες σταμ. p Μηθυμναῖοι: Αἱ αἱ Μ. <sup>2</sup> eo Hircōh: πρῶτοι  
<sup>3</sup> Α ελληνι προθ. οἱ ναι: η σκηροὶ <sup>4</sup> Uti  
πρ. τε and πρ. γε: p πρ. τότε: Α πρεσβυτα (corr. το-την)  
τότε <sup>5</sup> Α impt.

some of them posted to the sea, some stayed to take up the dogs, all made a hubbub through the fields, and brought the neighbouring rurals in. But all was to no purpose; all was lost, all was gone. For the wind freshening, the ship with an irrevocable perniciousity and swiftness was carried away.

Therefore the Methymnaeans, having a great loss by this, looked for the goatherd, and lighting on Daphnis, fell to cuff him, and tore off his clothes, and one offered to bind his hands behind him with a dog-slip. But Daphnis, when he was miserably beaten, cried out and implored the help of the country lads, and chiefly of all called for rescue to Lamo and Dryas. They presently came in, and opposed themselves, brawny old fellows and such as by their country labour had hands of steel, and required of the furious youths concerning those things that had happened a fair legal debate and decision. 15. And the others desiring the same thing, they made Philetas the herdsman judge. For he was oldest of all that were there present, and famous for uprightness among the villagers.

The Methymnaeans therefore began first, and laid their accusation against Daphnis, in very short and perspicuous words as before a herdsman-judge: "We came into these fields to hunt. Wherefore with a green sallow-with we left our ship tied to the shore while our dogs were hunting the grounds. Meanwhile his goats strayed from the mountains down to the sea, gnawed the green cable in pieces, set her at liberty, and let her fly. You saw her tossing in the sea, but with what choice and rich good laden! what fine clothes are lost! what

εἶδες αὐτὴν ἐν<sup>1</sup> τῇ θαλάττῃ φερομένην, πόσων οἷσι μεστήν ἀγαθῶν; οἷα μὲν ἐσθῆς<sup>2</sup> ἀπόλωλεν· οἷος δὲ κόσμος κυνῶν. ὅσον δὲ ἀργύριον· τοὺς ἀγροὺς ἂν τις τούτους ἐκεῖνα ἔχων ὠνήσαιοτο. ἀνθ' ὧν ἀξιούμεν ἄγειν τοῦτον πονηρὸν ὄντα αἰπόλον, ὃς ἐπὶ τῶν αἰγῶν τὰς<sup>3</sup> αἶγας νέμει.”

16. Τοιαῦτα οἱ Μηθυμναῖοι κατηγορήσαν. ὁ δὲ Δάφνις διέκειτο μὲν κακῶς ὑπὸ τῶν πλιγγῶν, Χλόην δὲ ὁρῶν παρούσαν πάντων κατεφρόνει καὶ ὥδε εἶπεν “Ἐγὼ νέμω τὰς αἶγας καλῶς. οὐδέποτε ἤτιάσατο κωμῆτης οἷδὲ εἷς, ὥς ἡ κηπὸν τινοῦ αἰξὶ ἐμὴ κατεβοσκήσατο ἢ ἄμπελον βλαστάουσαν κατέκλασεν. οὗτοι δὲ εἰσι κυνηγῆται πονηροὶ καὶ κύνες ἔχουσι κακῶς πεπαιδευμένους, οἷτινες τρέχοντες<sup>4</sup> πολλὰ καὶ ὑλακτοῦντες σκληρὰ κατεδίωξαν αὐτὰς ἐκ τῶν ὁρῶν καὶ τῶν πεδίων ἐπὶ τὴν θάλατταν ὥσπερ λύκοι. ἀλλὰ ἀπέφαγον τὴν λύγον. οὐ γὰρ εἶχον ἐν ψύμμῳ πόαν<sup>5</sup> ἢ κόμαρον ἢ θύμον. ἀλλ' ἀπώλετο ἡ ναῦς ὑπὸ τοῦ<sup>6</sup> πνεύματος καὶ τῆς θαλάττης· ταῦτα χειμῶνος, οἷκ αἰγῶν ἐστὶν ἔργα. ἄλλ' ἐσθῆς ἐνέκειτο καὶ ἀργυρὸς· καὶ τίς πιστεύσει νοῦν ἔχων, ὅτι τοσαῦτα φέρουσα ναῦς πείσμα εἶχε λύγον;”<sup>7</sup>

17. Τούτοις ἐπεδείκρυσεν ὁ Δάφνις καὶ εἰς οἶκτον ὑπηγάγετο<sup>8</sup> τοὺς ἀγροίκους πολύν· ὥστε ὁ Φιλητῆς ὁ δικαστὴς ὤμνεν Ἥλῆα καὶ Νύμφας,

<sup>1</sup> A δι. <sup>2</sup> Uss. εἶθις. <sup>3</sup> so Bzovet-B: nam δι τῆς θαλάσσης ἢ τὰς (μη σμῖτ: ἰδὼν and read νέμει before τὰς) and at end ὡς νεότης (a gloss). <sup>4</sup> Uss. τρέχ-. <sup>5</sup> prob. old var: A λύγον: p λυγον. <sup>6</sup> A omits, and following καὶ <sup>7</sup> perh. λόγους B. <sup>8</sup> A προσ.

rare harness and ornaments<sup>1</sup> for dogs are there! what a treasury of precious silver! He that had all might easily purchase these fields. For this damage we think it but right and reason to carry him away our captive, him that is such a mischievous goatherd to feed his goats upon those other goats,<sup>2</sup> to wit, the waves of the sea."

16. This was the accusation of the Methymnaeans. Daphnis on the other side, although his bones were sore with basting, yet seeing his dear Chloe there, set it at naught and spoke thus in his own defence: "I, in keeping my goats, have done my office well. For never so much as one of all the neighbours of the vale has blamed me yet, that any kid or goat of mine has broke into and eaten up his garden or browsed a young or sprouting vine. But those are wicked cursed hunters, and have dogs that have no manners, such as with their furious coursing and most vehement barking have, like wolves, scared my goats and tossed them down from the mountains through the valleys to the sea. But they have eaten the green with. For they could find nothing else upon the sand, neither arbut, wilding, shrub, nor thyme. But the ship's lost by wind and wave. That's not my goats, but the fault of seas and tempests. But there were rich clothes and silver aboard her. And who that has any wit can believe that a ship that is so richly laden should have nothing for her cable but a with?"

17. With that Daphnis began to weep, and made the rustics commiserate him and his cause, so that Philetas the judge called Pan and the Nymphs to

<sup>1</sup> gear.      <sup>2</sup> the word for 'goats' also means 'waves.'

μηδὲν ἀδικεῖν Δάφνιν, ἀλλὰ μηδὲ τὰς αἰγας, τὴν δὲ θάλατταν καὶ τὸν ἀνεμον, ὧν ἄλλους εἶναι δικαστάς. οὐκ ἔπειθε ταῦτα Φιλητάς Μηθυμναίους<sup>1</sup> λέγων, ἀλλ' ὑπ' ὀργῆς ὁρμήσαντες ἤγον πάλιν τὸν Δάφνιν καὶ συνδεῖν ἤθελον. ἐνταῦθα οἱ κωμῆται ταραχθέντες ἐπιπηδῶσιν αὐτοῖς ὥσεί ψᾶρες ἢ κολοιοί, καὶ ταχὺ μὲν ἀφαιροῦνται τὸν Δάφνιν ἤδη καὶ αὐτὸν μαχόμενον, ταχὺ δὲ ξύλοις παίοντες ἐκείνους εἰς φυγὴν ἔτρεψαν. ἀπέστησαν<sup>2</sup> δὲ οὐ πρότερον, ἵστε τῶν ὄρων<sup>3</sup> αὐτοῖς ἐξήλασαν εἰς ἄλλους ἀγρούς.

18. Διωκόντων δὴ τούτων<sup>4</sup> ἡ Χλόη κατὰ πολλὴν ἡσυχίαν ἄγει πρὸς τὰς Νύμφας τὸν Δάφνιν, καὶ ἀποιόπτει τε τὸ πρόσωπον ἡμαγμένον ἐκ τῶν ῥινῶν ῥαγεῖσῶν ὑπὸ πληγῆς τινος, καὶ<sup>5</sup> τῆς πήρας προκομίσασα<sup>6</sup> ζυμίου μέρος καὶ τυροῦ τμημά τι δίδοισι φαγεῖν. τό τε<sup>7</sup> μάλιστα ἀνακτησάμενον<sup>8</sup> αὐτόν, φίλημα ἐφίλησε μελιτώδες ἀπαλοῖς τοῖς χεῖλεσι. 19. τότε μὲν δὴ παρὰ τοσοῦτον Δάφνις ἦλθε κακοῦ.

Τὸ δὲ πρῶγμα οὐ πάντῃ<sup>9</sup> πέπαυτο, ἀλλ' ἔλθοντες οἱ Μηθυμναῖοι μόλις εἰς τὴν ἑαυτῶν,<sup>10</sup> ὁδοιπόροι μὲν ἀπὸ ναυτῶν, τραυματαῖοι δὲ ἀπὸ τρυφῶντων,<sup>11</sup> ἐκκλησίαν τε συνήγαγον τῶν πολετῶν, καὶ ἱκετηρίας θέντες ἱκέτευον τιμωρίας ἀξιοθῆναι, τῶν μὲν ἀληθῶν λέγοντες οὐδὲ ἓν,

<sup>1</sup> mss dat. <sup>2</sup> A ἀπέστρεψαν <sup>3</sup> U m ὄρων <sup>4</sup> τοῦτων : p q τοὺς Μηθυμναίους ἐκείνων <sup>5</sup> so Hicob : mss καὶ <sup>6</sup> A pcca. <sup>7</sup> mss τότε <sup>8</sup> so Seil : mss -η <sup>9</sup> p q ταύτη

<sup>10</sup> A εαυτ. πῆλιν and otails by homoiotele. ἴδαν. — ναυτῶν

<sup>11</sup> A τραυμ. τῶν ἐγχαλίων τραφ. by em. after τραφ. ApB καὶ ἐν ἐσυχίᾳ ὅταν τοῦτοις εἰς βοήθειαν ἔλθω ἱκέτευσον (two inaccr. glomms and τοῦτοις by em.)

witness that neither Daphnis nor his goats had done any wrong, but that it was the wind and sea, and that of those there were other judges. Yet by this sentence Philetas could not persuade and bind the Methymnaeans, but again in a fury they fell to towse Daphnis, and offered to bind him. With which the villagers being moved, fell upon them like flocks of starlings or jackdaws, and carried him away as he was bustling amongst them, never ceasing till with their clubs they had driven them the ground, and beaten them from their coasts into other fields.

18. While thus they pursued the Methymnaeans, Chloe had time without disturbance to bring Daphnis to the fountain of the Nymphs, and there to wash his bloody face,<sup>1</sup> and entertain him with bread and cheese out of her own scrip, and (what served to restore him most of all) give him with her soft lips a kiss sweet as honey. 19. For it wanted but a little that then her dear Daphnis had bin slain.

But these commotions could not thus be laid and at an end. For those gallants of Methymna, having been softly and delicately bred, and every man his wounds about him, travelling now by land, with miserable labour and pain got into their own country; and procuring a council to be called, humbly petitioned that their cause might be revenged, without reporting a word of those things which indeed had happened, lest perchance over

Thornley omits 'uoco' as suggesting the comic.



μή καὶ πρὸς καταγέλαστοι<sup>1</sup> γένοιτο τοιαῦτα καὶ τοσαῦτα παθόντες ὑπὸ ποιμένων, κατηγοροῦντες δὲ Μυτιληναίων, ὡς τὴν ναῦν ἀφελομένων καὶ τὰ χρήματα διαρπασάντων πολέμου νόμῳ.

Οἱ δὲ πιστεύοντες διὰ τὰ τραύματα, καὶ κτανίσκοις τῶν πρώτων οἰκιῶν παρ' αὐτοῖς τιμωρῆσαι δίκαιον νομίζοντες, Μυτιληναίοις μὲν πόλεμον ἀκήρυκτον ἐψηφίσαντο, τὸν δὲ στρατηγὸν<sup>2</sup> ἐκέλευσαν δέκα ναῦς καθελκύσαντα κακουργεῖν αὐτῶν τὴν παραλίαν· πλησίον γὰρ χειμῶνος ὄντος οἶκ ἦν<sup>3</sup> ἄσφαλές μείζονα στόλον πιστεύειν τῇ θαλάττῃ.

20. Ὁ δὲ εὐθὺς τῆς ἐπιούσης<sup>4</sup> ἀναγόμενος αὐτερέταις<sup>5</sup> στρατιώταις ἐπέπλει τοῖς παραθαλαστίοις τῶν Μυτιληναίων ἀγροῖς· καὶ πολλὰ μὲν ἤρπαξε ποίμνια, πολὺν δὲ σῖτον καὶ οἶνον, ἄρτι πεπαυμένου τοῦ τρυγητοῦ, καὶ ἀνθρώπους δὲ οἶκ ὀλίγους ὅσοι τούτων ἐργάται. ἐπέπλευσε καὶ τοῖς τῆς Χλόης ἀγροῖς καὶ τοῦ Δάφνιδος· καὶ ἀπὸ βασιν ὀξείαν θέμενος λείαν ἤλαυνε τὰ ἐν ποσίν.

Ὁ μὲν Δάφνις οὐκ ἔνεμε τὰς αἴγας, ἀλλ' ἐς τὴν ὕλην ἀνελθὼν φυλλάδα χλωρὰν ἔκοπτεν, ὡς ἔχει τοῦ χειμῶνος παρέχειν τοῖς ἐμφοῖς τροφήν ὥστε<sup>6</sup> ἄνωθεν θεασάμενος τὴν καταδρομὴν ἐνέκρυψεν ἑαυτὸν στελέχει ξηρᾶς<sup>7</sup> ὀξύης· ἡ δὲ Χλόη παρὴν ταῖς ἀγέλαις, καὶ διωκομένη καταφεύγει<sup>8</sup> πρὸς τὰς Νύμφας ἰκέτις καὶ ἰδεῖτο φείσασθαι καὶ ὧν ἔνεμε καὶ αὐτῆς διὰ τὰς θεάς. ἀλλ' ἦν οὐδὲν ὀφελος· οἱ

<sup>1</sup> καὶ καταγέλαστοι.

<sup>2</sup> A dat.

<sup>3</sup> Uitt omits. <sup>4</sup> A dat.

<sup>5</sup> p ἀνταρ.

<sup>6</sup> p καὶ ὥστε.

<sup>7</sup> mas στελ. ξύλη ξηρ.

<sup>8</sup> p φεύγει: Uitt καὶ φεύγ.

and above their wounds they should be laughed at for what they had suffered at the hands of clowns; but accused the Mytilenæans that they had taken their ship and goods in open warfare.

The citizens easily believed their story because they saw they were all wounded, and knowing them to be of the best of their families, thought it just to revenge the injury. And therefore they decreed a war against the Mytilenæans without denouncing it by any herald, and commanded Brynxis their general with ten sail to infest the maritim coast of Mytilene. For the winter now approaching, they thought it dangerous to trust a greater squadron at sea.

20. At dawn of the next day the general sets sail with his soldiers at the oars, and putting to the main comes up to the maritims of Mytilene, and hostily invades them, plundering and raping away their flocks, their corn, their wines (the vintage now but lately over), with many of those that were employed in such business. They sailed up, too, to the fields of Daphnis and Chloe, and coming suddenly down upon them, preyed upon all that they could light on.

It happened that Daphnis was not then with his goats, but was gone to the wood, and there was cutting green leaves to give them for fodder in the winter. Therefore, this incursion being seen from the higher ground, he hid himself in an hollow beech-tree. But his Chloe was with their flocks, and the enemies invading her and them, she fled away to the cave of the Nymphs, and begged of the enemies that they would spare her and her flocks for those holy Goddesses' sakes. But that did not help

γὰρ Μηθυμναῖοι πολλὰ τῶν ἀγαλμάτων κατακερτομήσαντες καὶ τὰς ἀγέλας ἤλασαν κακείνην ἡγαγον ὥσπερ αἶγα ἢ πρόβατον, παίοντες λύγοις. 21. ἔχοντες δὲ ἤδη τὰς ναῦς μεστὰς παντοδαπῆς ἄρπαγῆς οὐκέτ' ἐγίνωσκον περαιτέρω πλεῖν, ἀλλὰ τὸν οἶκαδε πλοῦν ἐποιοῦντο καὶ τὸν χειμῶνα καὶ τοῖς πολεμίοις διεισώτες. οἱ μὲν οὖν ἀπέπλεον εἰρεσία προσταλαιπωροῦντες, ἄνεμος γὰρ οὐκ ἦν.

Ὁ δὲ Δάφνις, ἡσυχίας γενομένης, ἐλθὼν εἰς τὸ πεδῖον ἐνθα ἔνεμον, καὶ μῆτε τὰς αἶγας ἰδὼν<sup>1</sup> μῆτε τὰ πρόβατα καταλαβὼν μῆτε Χλόην εὐρών. ἀλλὰ ἐρημίαν πολλήν καὶ τὴν σύριγγα ἐρριμμένην ἣ συνηθώς ἐτέρπετο ἡ Χλόη, μέγα βοῶν καὶ ὀλκρινὸν κωκύνων ποτὲ μὲν πρὸς τὴν φηγὸν ἔτρεχεν ἐνθα ἐκαθέζοντο,<sup>2</sup> ποτὲ δὲ ἐπὶ τὴν θάλατταν ὡς<sup>3</sup> ὀψόμενος αὐτήν, ποτὲ δὲ ἐπὶ τὰς Νύμφας, ἐφ' ἃς ἐλκομένη κατέφυγεν. ἐνταῦθα καὶ<sup>4</sup> ἔρριψεν ἑαυτὸν χαμαὶ καὶ ταῖς Νύμφαις ὡς προδούσαις κατεμέμφετο.

22. "Ἄφ' ὑμῶν ἡρπάσθη Χλόη καὶ τοῦτο ὑμεῖς ἰδεῖν ὑπεμείνατε; ἢ τοὺς στεφάνους ὑμῖν πλέκουσα, ἢ σπένδουσα τοῦ πρώτου γάλακτος, ἥς καὶ ἡ σύριγξ ἦδε ἀνάθημα; αἶγα μὲν οὐδὲ μίαν μοι λύκος ἤρπασε, πολέμοι δὲ τὴν ἀγέλην καὶ τὴν συνέμουσαν. καὶ τὰς μὲν αἶγας ὑποδεροῦσι<sup>5</sup> καὶ τὰ πρόβατα καταθύσουσι<sup>6</sup> Χλόη δὲ λοιπὸν πόλιν οἰκήσει. ποίαις ποσὶν ἄπειμι παρὰ τὸν πατέρα

<sup>1</sup> Ἀ εὐρὼν  
κατέφευγε καὶ

<sup>2</sup> Ἀ ἐκάθευτε

<sup>3</sup> Ἀ omitt  
<sup>4</sup> so Cub: nam ptes.

<sup>5</sup> Ἀ omitt

<sup>6</sup> Ἀ ἐστ.

her at all. For the Methymnæans did not only mock at and rail upon the statues of the Nymphs but drove away her flocks and her before them, thumping her along with their battons as if she had bin a sheep or a goat. 21. But now their ships being laden with all manner of prey, they thought it not convenient to sail any further but rather to make home, for fear of the winter no less then of their enemies. Therefore they sailed back again, and were hard put to it to row because there wanted wind to drive them.

The tumults and hubbubs ceasing, Daphnis came out of the wood into the field they used to feed in, and when he could find neither the goats, the sheep, nor Chloe, but only a deep silence and solitude and the pipe flung away wherewith she entertained herself, setting up a piteous cry and lamenting miserably, sometimes he ran to the oak where they sat, sometimes to the sea to try if there he could set his eyes on her, then to the Nymphs whither she fled when she was taken, and there flinging himself upon the ground began to accuse the Nymphs as her betrayers :

22. "It was from your statues that Chloe was drawn and ravished away ! and how could you endure to see it ? she that made the garlands for you, she that every morning poured out before you and sacrificed her first milk, and she whose pipe hangs up there a sweet offering and donary ! The wolf indeed has taken from me never a goat, but the enemy has my whole flock together with my sweet companion of the field ; and they will kill and slay the sheep and goats, and Chloe now must live in a city. With what face can I now come into the sight of my

καὶ τὴν μητέρα, ἄνευ τῶν αἰγῶν, ἄνευ Χλόης  
 λιπεργάτης ἐσόμενος; ἔχω γὰρ καὶ νέμειν ἐτι  
 οὐδέν. ἐνταῦθα περιμενῶ<sup>1</sup> κείμενος ἢ θάνατον ἢ  
 πόλεμον δεύτερον. ἄρα καὶ σύ, Χλόη, τοιαῦτα  
 πάσχεις; ἄρα μέμνησαι τοῦ πεδίου τοῦδε καὶ  
 τῶν Νυμφῶν τῶνδε κύμου; ἢ παραμυθοῦνταί  
 σε τὰ πρόβια καὶ αἱ αἶγες αἰχμάλωτοι μετὰ  
 σοῦ γενόμεναι;”

23. Τοιαῦτα λέγοντα αὐτὸν ἐκ τῶν δακρύων  
 καὶ τῆς λύπης ὑπὸν βαθὺς καταλαμβάνει.<sup>2</sup> καὶ  
 αὐτῷ αἱ τρεῖς ἐφίστανται Νύμφαι, μεγάλαι γυ-  
 ναῖκες καὶ καλαί, ἡμέγυμνοι καὶ ἀνυπόδητοι, τὰς  
 κόμας λελυμένας καὶ τοῖς ἀγύλλμασιν ὅμοιαι. καὶ  
 τὸ μὲν πρῶτον ἐρέεσαν ἐλεούσαις<sup>3</sup> τὸν Δάφνιν,  
 ἔπειτα ἡ πρεσβυτάτη λέγει ἐπιρρωννύουσα· “Μη-  
 δὲν ἡμᾶς μέμφου, Δάφνι· Χλόης γὰρ ἡμῖν μᾶλλον  
 μέλει ἢ σοί. ἡμεῖς τοι καὶ παιδίον οὖσαν αὐτὴν  
 ἡλείσαμεν καὶ ἐν τῷδε τῷ ἄντρῳ κειμένην αὐτὴν  
 ἀκθρέψαμεν. ἐκείνη πεδίοις<sup>4</sup> κοινὸν οἶδαν καὶ  
 τοῖς προβατίοις τοῦ Δρύαντος.<sup>5</sup> καὶ νῦν δὲ ἡμῖν  
 πεφρόντισται τὸ κατ’ ἐκείνην, ὥς μήτε εἰς τὴν  
 Μήθυμναν κομισθεῖσα δουλεύει μήτε μέρος γένοιτο  
 λείας πολεμικῆς. καὶ τὸν Πᾶνα ἐκείνον τὸν ὑπὸ  
 τῇ πίτυϊ ἰδρυμένον, ὃν ὑμεῖς οὐδέποτε οὐδέ ἀνθεσι  
 ἐτιμήσατε, τοῦτου ἰδεήθημεν ἐπίκουρον γενέσθαι  
 Χλόης· συνήθης γὰρ στρατοπέδοις μᾶλλον ἡμῶν,  
 καὶ πολλοὺς ἴδῃ πολέμους ἐπολέμησε τὴν ἰγροί-

<sup>1</sup> πιαρετα. <sup>2</sup> after καταλαμ. A has καὶ ὁρᾷ ἡμεγύμνους  
 τινὰς γυναικὰς καὶ ἀνυπόδητους τὰς κόμας λελυμένας ἔχουσας  
 καὶ τοὺς ἀγέλλμας ὅμοιαι by sim. after them of 45-letter line

father and my mother, without my goats, without Chloe, there to stand a quit-work and runaway? For now I have nothing left to feed, and Daphnis is no more a goatherd. Here I'll fling myself on the ground, and here I'll lie expecting my death or else a second war to help me. And dost thou, sweet Chloe, suffer now in thyself heavy things as these? Dost thou remember and think of this field, the Nymphs, and me? Or takest thou some comfort from thy sheep and those goats of mine which are carried away with thee into captivity?"

23. While he was thus lamenting his condition, by his weeping so much and the heaviness of his grief he fell into a deep sleep, and those three Nymphs appeared to him, ladies of a tall stature, very fair, half-naked, and bare-footed, their hair dishevelled, and in all things like their statues. At first they appeared very much to pity his cause, and then the eldest, to erect him, spoke thus: "Blame not us at all, Daphnis; we have greater care of Chloe than thou thyself hast. We took pity on her when she was yet but an infant, and when she lay in this cave took her ourselves and saw her nursed. She does not at all belong to the fields, nor to the flocks of Dryas. And even now we have provided, as to her, that she shall not be carried a slave to Methymna, nor be any part of the enemies' prey. We have begged of Pan, Pan that stands under yonder pine, whom you have never honoured so much as with flowers, that he would bring back thy Chloe and our votary. For Pan is more accustomed to camps than we are, and leaving the countryside has made

καὶ αὐτὴ . . . θυμῶντες      <sup>2</sup> so Wyt: nra nom.      <sup>4</sup> A *lasi*  
 παῖδες      <sup>3</sup> so Huet (Amyot): nra *Adolescentes*

κίαν καταλιπών. καὶ ἄπεισι τοῖς Μηθυμναίοις οὐκ ἀγαθὸς πολέμιος. κάμνε δὲ μηδέν, ἀλλ' ἀναστὰς ὀφθῇτι Λάμωνα καὶ Μυρτιάη, οἱ καὶ αὐτοὶ κεῖνται χαμαὶ νομίζοντες καὶ σὲ μέρος γεγονέναι τῆς ἀρπαγῆς· Χλόη γάρ σοι τῆς ἐπιούσης<sup>1</sup> ἀφίξεται μετὰ τῶν αἰγῶν, μετὰ τῶν προβάτων, καὶ νεμήσετε<sup>2</sup> κοινῇ καὶ συρίσετε κοινῇ· τὰ δὲ ἄλλα μελήσει περὶ ὑμῶν Ἑρωτι."

24. Τοιαῦτα ἰδὼν καὶ ἀκούσας Δάφνις ἀναπνέσας τῶν ὕπνων καὶ κοινῶν<sup>3</sup> μεστὸς ἡδονῆς καὶ λύπης δακρύων τὰ ἀγάλματα τῶν Νυμφῶν προσεκύνει, καὶ ἐπηγγέλλετο σωθείσης Χλόης θύσειν τῶν αἰγῶν τὴν ἀρίστην. δραμῶν δὲ καὶ ἐπὶ τὴν πύλιν, ἐνθα τὸ τοῦ Πανὸς ἀγαλμα ἱδρυτο, κερασφόρον, τραγασκελές, τῇ μὲν σύριγγα, τῇ δὲ τράγῳ πνέωντα κατέχον,<sup>4</sup> κύκείων προσεκύνει καὶ ἡύχετο ὑπὲρ τῆς Χλόης καὶ τράγῳ θύσειν ἐπηγγέλλετο.

Καὶ μόλις ποτὲ περὶ ἡλίου καταφορὰς<sup>5</sup> παυσάμενος δακρύων καὶ εὐχῶν, ἀράμενος τὰς φυλλάδας ἅς<sup>6</sup> ἔκοψεν, ἐπακῆλθεν εἰς τὴν ἐπαυλιν, καὶ τοῖς<sup>7</sup> ὑμῖν τὸν Λάμωνα πένθους ὑπαλλάξας, εὐφροσύνης ἐμπλήσας, τροφῆς τε ἐγεύσατο καὶ ἐς ὕπνον τρέπεται,<sup>8</sup> οὐδὲ τοῦτον ἄδακρυ, ἀλλ' εὐχόμενος μὲν αὖθις τὰς Νύμφας ὅτιار ἰδεῖν, εὐχόμενος δὲ τὴν ἡμέραν γενέσθαι ταχέως, ἐν ᾗ Χλόην ἐπηγγείλαντο αὐτῷ.

<sup>1</sup> Ἡ δαε. <sup>2</sup> Ἀρ νεμήσεσθε προδ. old var. : Ὑμῖν νεμήσετε αὐτὴ νεμήσετε <sup>3</sup> Ἀ κοινῶν : πρ κοινῇ <sup>4</sup> π ἡλ. κ. λόν. μεστὸς δαε. (Ὑμῖν ἑφ' ἡλ.) : γ ἑφ' ἡλ. κ. λόν. δαε. <sup>5</sup> Ὑμῖν κατέχον

## BOOK II, §§ 23-24

many wars; and the Methymnæans shall find him an infesting enemy. Trouble not thyself any longer, but get thee up and shew thyself to Myrtale and Lamo, who now themselves lie cast on the ground thinking thee too to be part of the rapine. For Chloe shall certainly come to thee to-morrow, accompanied with the sheep and the goats. You shall feed together as before and play together on the pipe. For other things concerning you, Love himself will take the care."

24. Now when Daphnis had seen and heard these things, he started up out of his sleep, and with tears in his eyes both of pleasure and of grief, adored the statues of the Nymphs, and vowed to sacrifice to them the best of all his she-goats if Chloe should return safe. And running to the pine where the statue of Pan was placed, the head horned, the legs a goat's, one hand holding a pipe, the other a he-goat leaping, that too he adored, and made a vow for the safety of Chloe and promised Pan a he-goat.

Scarcely now with the setting of the sun he made a pause of his weeping, his wailing, and his prayers, and taking up the boughs he had cut in the wood, returned to the cottage, comforted Lamo and his household and made them merry, refreshed himself with meat and wine, and fell into a deep sleep; yet not that without tears, praying to see the Nymphs again and calling for an early day, the day that they had promised Chloe.

and ων : p περιόχε      <sup>5</sup> Α·βαλλε      <sup>6</sup> Α·ἀράματα ἐν τῶν  
φυλάκων δὲ      <sup>7</sup> Ὑπὶ τοῦ : Παρὶ τῶν ἑσθ.      <sup>8</sup> πρὸς ἑρμῆα



## DAPHNIS AND CHLOE

Νυκτῶν πασῶν ἐκεῖνη ἔδοξε μακροτάτῃ γεγονέ-  
ναι. ἐπράχθη δὲ ἐπ' αὐτῆς<sup>1</sup> τάδε· 25. ὁ στρατηγὸς  
ὁ τῶν Μηθυμναίων ὅσον ἑκα σταδίους ἀπελάσας  
ἠθέλησε τῇ καταδρομῇ τοὺς στρατιώτας κεκμηκό-  
τας ἀναλαβεῖν. ἄκρας οὖν ἐπεμβαίνουσης τῇ  
πελάγει λαβόμενος ἐπεκτεινομένης μηνουσιδῶς, ἥς  
ἐντὸς θάλαττα γαληνότερον τῶν λιμένων ὄρμον  
εἰργάζετο. ἐνταῦθα τὰς ναὺς ἐπ' ἀγκυρῶν μετεώ-  
ρους διορμίσας, ὥς μηδὲ μίαν ἐκ τῆς γῆς τῶν  
ἀγροίκων τινὰ λυπήσαι, ἀνῆκεν τοῖς Μηθυμναί-  
ους εἰς τέρψιν εἰρηνικὴν. οἱ δὲ ἔχοντες πάντων  
ἀφθονίαν ἐκ τῆς ἀρπαγῆς ἐπινον, ἐπαιζον, ἐπινί-  
κιον ἑορτὴν ἐμμοῦντο.

Ἄρτι δὲ παυομένης ἡμέρας καὶ τῆς τέρψεως ἐς  
νύκτα ληγουσῆς, αἰφνίδιον μὲν ἡ γῆ πᾶσα ἐδόκει  
λάμπεσθαι πυρὶ, κτύπος δὲ ἠκούετο ῥόθιος κωπῶν  
ὥς ἐπιπλέοντος μεγάλου στόλου. ἐβόα τις ὀπλί-  
ζεσθαι τὸν στρατηγόν, ἄλλος ἄλλο<sup>2</sup> ἐκάλει, καὶ  
τετρῶσθαι τις ἐδόκει καὶ σχήματι<sup>3</sup> ἔκειτο νεκροῦ.  
εἶκασεν ἂν τις ὁρᾶν νυκτομαχίαν οὐ παρόντων  
πολεμίων.

26. Τῆς δὲ νυκτὸς αὐτοῖς τοιαύτης γενομένης  
ἐπῆλθεν ἡ ἡμέρα πολὺ τῆς νυκτὸς φοβερωτέρα. οἱ  
τράγοι μὲν οἱ τοῦ Δάφριδος καὶ αἱ αἶγες κειττὸν ἐν  
τοῖς κέρασι κορυμβοφόρον εἶχον, οἱ δὲ κριοὶ καὶ αἱ  
οἰς τῆς Χλόης λύκων ὠρυγμὸν ὠρύοντο. ὥφθη  
δὲ καὶ αὐτὴ πίτυς ἐστεφανωμένη. ἐγίνετο καὶ  
περὶ τὴν θάλατταν αὐτὴν πολλὰ παρύδοξα· αἱ  
τε γὰρ ἀγκυραὶ κατὰ βιθοῦ πειρωμένων ἀναφέρειν

<sup>1</sup> A dat.    <sup>2</sup> mm omit    <sup>3</sup> "like": pUili σχῆμα τι: B  
σχῆμαί τις: peth. σχήματί τις E    pη νεκροῦ μιμούμενον by om.

That night seemed the longest of nights, but in it these wonders were done. 25. The general of the Methymnæans, when he had borne off to sea about ten furlongs, would refresh his wearied soldiers after the incursion and plunder. Coming up therefore to a promontore which ran into the sea, winding itself into a half-moon within which the sea made a calmer station than in a port—in this place when he had cast anchor (lest the rustics should mischieve him from the land), he permitted them securely to rant and be jovial as in peace. The Methymnæans, because by this direption they abounded with all things, feasted, caroused, and danced, and celebrated victories.

But the day being now spent and their mirth protracted to the night, on a sudden all the land seemed to be on a light fire; then anon their ears were struck with an impetuous clattering of oars as if a great navy were a coming. Some cried out the general must arm; some called this and others that; here some thought they were wounded, there others lay like dead men. A man would have thought he had seen a kind of nocturnal battle, when yet there was no enemy there.

26. The night thus past in these spectres, the day arose far more terrible than the night. For on the horns of all Daphnis his goats there grew up on a sudden the berried ivy, and Chloe's sheep were heard to howl like wolves in the woods. Chloe herself in the midst of her flocks appeared crowned with a most fresh and shady pine. In the sea itself too there happened many wonders, paradoxes, and prodigies. For when they laboured to weigh their

ἔμενον, αἱ τε κῶπαι καθιέντων εἰς εἰρεσίαν ἰθραύοντο, καὶ δελφῖνες πηδῶντες ἐξ ἁλὸς<sup>1</sup> ταῖς οὐραῖς παίοντες τὰς ναῦς ἔλυον τὰ γομφώματα. ἤκουέτο τις καὶ ἀπὸ<sup>2</sup> τῆς ὀρθίου πέτρας τῆς ὑπὲρ<sup>3</sup> τὴν ἄκραν σύριγγος ἤχος· ἀλλὰ οὐκ ἔτερπεν ὥς σύριγξ, ἐφόβει δὲ τοὺς ἀκούοντας ὥς σάλπιγξ. ἐταρίττοντο οὖν καὶ ἐπὶ τὰ ὄπλα ἔθειον καὶ πολεμίους ἐκάλουν τοὺς οὐ βλέπομένους<sup>4</sup>· ὥστε πάλιν ἠὔχοντο νύκτα ἐπελθεῖν ὥς τευξόμενοι σπονδῶν ἐν αὐτῇ.

Συνετὰ μὲν οὖν πᾶσιν ἦν τὰ γινόμενα τοῖς φρονούσιν ὀρθῶς, ὅτι ἐκ Πανὸς ἦν τὰ φαντάσματα καὶ ἀκούσματα μηνιόντός τι τοῖς ναύταις. οὐκ εἶχον δὲ τὴν αἰτίαν συμβαλεῖν (οὐδὲν<sup>5</sup> γὰρ ἱερὸν σεσύλητο Πανός), ἔστε<sup>6</sup> ἀμφὶ μέσσην ἡμέραν εἰς ὕπνον οὐκ ἄθειε τοῦ στρατηγεῦ καταπεσόντος αὐτός ὁ Πὰν ἄφθῃ τοιάδε λέγων· 27. "Ὡ πάντων ἀνοσιώτατοι καὶ ὑσεβέστατοι, τί ταῦτα μαινομέναις φρεσὶν ἐτολμήσατε; πολέμου μὲν τὴν ἀγροικίαν ἐνεπλήσατε τὴν ἐμοὶ φίλην, ἀγέλας ἐξ βοῶν καὶ αἰγῶν καὶ ποιμνίων<sup>7</sup> ὑπηλάσατε τὰς ἐμοὶ μελομένας, ὑπεσπύσατε δὲ βωμῶν παρθένον ἐξ ἧς Ἔρως μῦθον ποιῆσαι θέλει, καὶ οὔτε τὰς Νύμφας ᾗδέσθητε βλέποίσας οὔτε τὸν Πᾶνα ἐμέ. οὐτ' οὖν Μήθυμναν ὀψεσθε μετὰ τοιούτων λαφύρων πλείοντες οὔτε τήνδε φείξεσθε τὴν σύριγγα τὴν ὑμᾶς ταρύξασαν," ἢ ἁλλὰ ὑμᾶς βορὰν ἰχθύων

<sup>1</sup> πηλ. ἐξ ἁλ. after καὶ.    <sup>2</sup> καὶ Copt. · καὶ φῶρ.    <sup>3</sup> ὑπὲρ ἄκραν · Ἀ πέτραν.    <sup>4</sup> οὐ βλέπ. · Ἀ θεωρ.    <sup>5</sup> Ἀ εἶδε

<sup>6</sup> Ἀ οὐκ εἶδεν.    <sup>7</sup> ἢ καὶ ποιμνία · Ἀ ἀγέλας ἐξ ποιμ. καὶ βοῶν ἀπρλ.    <sup>8</sup> Ἀ ἦσαν.

anchors and be gone, their anchors stuck as fast as the earth; and when they cast their oars to row, they snapped and broke; leaping dolphins with the thumping of their tails loosened the planks of the barges. From that crag which lifted up itself over the promontore, was heard a strange sound of a pipe; yet it was not pleasing as a pipe, but like a trumpet or a terrible cornet, which made them run to their arms and call those enemies whom they saw not at all. Insomuch that they wished it night again, as if they should have a truce by that.

Yet those things which then happened might very well be understood by such as were wise, namely that those spectres, phantasms, and sounds proceeded from Pan, shewing himself angry at the voyagers. Yet the cause they could not conjecture (for nothing sacred to Pan was robbed), until about high noon, their grand captain not without the impulse of some deity fallen into a sleep, Pan himself appeared to him and rated him thus: 27. "O ye most unholy and wickedest of mortals! What made you so bold as madly to attempt and do such outrages as these? You have not only filled with war these fields that are so dear to me, but also you have driven away herds of cattle, flocks of sheep and goats that were my care. Besides, you have taken sacrilegiously from the altars of the Nymphs a maid of whom Love himself will write a story. Nor did you at all revere the Nymphs that looked upon you when you did it, nor yet me whom very well you knew to be Pan. Therefore you shall never see Methymna, sailing away with those spoils, nor shall you escape that terrible pipe from the promontore, but I will

θήσω καταδύσας, εἰ μὴ τὴν ταχίστην καὶ Χλόην  
ταῖς Νύμφαις ἀποδώσεις καὶ τὰς ἀγέλας Χλόης  
καὶ τὰς αἰγας καὶ τὰ πρόβατα. ἀνάστα<sup>1</sup> δὴ καὶ  
ἐκβίβαζε τὴν κόρην μεθ' ὧν εἶπον· ἡγήσομαι<sup>2</sup> δὲ  
ἐγὼ καὶ σοὶ τοῦ πλοῦ κακείνῃ τῆς ὁδοῦ."

28. Πάνν οὖν τεθορυβημένος ὁ Βρύαξις (οὕτω<sup>3</sup>  
γὰρ ἐκαλεῖτο ὁ στρατηγός) ἀναπηδᾷ, καὶ τῶν νεῶν  
καλέσας τοὺς ἡγεμόνας ἐκέλευσε τὴν ταχίστην ἐν  
τοῖς αἰχμαλώτοις ἀναζητεῖσθαι Χλόην. οἱ δὲ  
ταχέως καὶ ἀνεῦρον καὶ εἰς ὀφθαλμοὺς ἐκόμισαν·<sup>4</sup>  
ἐκαθέζετο γὰρ τῆς πίτυος ἐστεφανωμένη. σύμ-  
βολον δὲ καὶ τοῦτο τῆς ἐν τοῖς ὀνείροις ὄψεως  
ποιούμενος, ἐπ' αὐτῆς τῆς ναυαρχίδος εἰς τὴν  
γῆν αὐτὴν κομίζει. κακείνῃ δὲ ἄρτι ἀποβεβήκει  
καὶ σύριγγος ἡχος ἀκούεται πάλιν ἐκ τῆς πέτρας,  
οὐκέτι φοβερός καὶ πολεμικός, ἀλλὰ ποιμενικός  
καὶ ὅλος εἰς νομὴν ἡγεῖται ποιμνίων. καὶ τὰ τε  
πρόβατα κατὰ τῆς ἀποβάθρας ἐξίτρεχεν ἐξολι-  
σθάνοντα<sup>5</sup> τοῖς κέρασι τῶν χηλῶν, καὶ αἱ αἰγες  
πολὺ θρασύτερον, οἷα καὶ κρημνοβατεῖν εἰθισμέ-  
ναι. 29. καὶ ταῦτα μὲν περίσταται κίκλῳ τὴν  
Χλόην ὥσπερ χορός, σκιρτῶντα καὶ βληχόμενα  
καὶ ὁμοία χαίρουσιν· αἱ δὲ τῶν ἄλλων αἰπύλων  
αἰγες καὶ τὰ πρόβατα καὶ τὰ βουκόλια κατὰ  
χώραν ἔμενον ἐν κοίλῃ νηῇ, καθάπερ αὐτὰ τοῦ  
μέλους μὴ καλοῦντος.<sup>6</sup>

Θαύματι δὲ πάντων ἔχομένων<sup>7</sup> καὶ τὸν Πᾶνα

<sup>1</sup> μη ἀνάστα

<sup>2</sup> Ἄ ομίλη ἡγήσ. . . . ὁδοῦ

<sup>3</sup> μη τοῦτο

<sup>4</sup> Ἄ ἔγωγον

ἐκαθεζέ. . . . ἐστεφ. : Ἄ καθεζομένην ἐπὶ τῆς πίτυος

ἐστεφανωμένη

<sup>5</sup> μη εἰς ἐξολισθ.

<sup>6</sup> Ὡς ἐκαλοῦντος

<sup>7</sup> Ὡς ἄνεχ.

drown you every man and make you food for the fish, unless thou speedily restore to the Nymphs as well Chloe as Chloe's herds and flocks. Rise therefore and send the maid ashore, send her with all that I command thee; and I shall be as well to thee as convey<sup>1</sup> in thy voyage home as to her a conduct on her way to the fields."

28. Bryaxis, being astonished at this, started up, and calling together the captains of the ships, commanded that Chloe should be quickly sought for among the captives. They found her presently and brought her before him; for she sat crowned with the pine. The general, remembering that the pine was the mark and signal distinction which he had in his dream, carried the maid ashore in the admiral<sup>2</sup> with no small observance and ceremonious fear. Now as soon as Chloe was set on shore, the sound of the pipe from the promontore began to be heard again, not martial and terrible as before, but perfectly pastoral such as is used to lead the cattle to feed in the fields. The sheep ran down the scale<sup>3</sup> of the ship, slipping and sliding on their horny hooves; the goats more boldly, for they were used to climb the crags and steep<sup>s</sup> of the hills. 29. The whole flock encircled Chloe, moving as in a dance about her, and with their skipping and their blating shewed a kind of joyfulness and exultation. But the goats of other goatherds, as also the sheep and the herds, stirred not a foot, but remained still in the holds of the ships as if the music of that pipe did not at all call for them.

When therefore they were all struck with admira-

<sup>1</sup> so Thornley.

<sup>2</sup> the flagship.

<sup>3</sup> ladder.

ἀνευφημοῦντων, ὥφθη τούτων ἐν τοῖς στοιχείοις ἀμφοτέροις θαυμασιώτερα. τῶν μὲν Μηθυμναίων πρὶν ἀνασπάσαι τὰς ἀγκύρας ἔπλεον αἱ νῆες, καὶ τῆς ναυαρχίδος ἡγεῖτο δελφίς πηδῶν ἐξ ἁλός. τῶν δὲ αὐγῶν καὶ τῶν προβάτων ἡγεῖτο σύριγγος ἦχος ἡδιστος, καὶ τὸν συρίττοντα ἔβλεπεν οὐδεὶς· ὥστε τὰ ποίμνια καὶ αἱ αἶγες προήεσάν ᾗμα καὶ ἐνέμοντο τερπόμεναι τῷ μέλει.

30. Δευτέρας πον νομῆς καιρὸς ἦν καὶ ὁ Δάφνις ἀπὸ σκοπῆς τινος μετεώρου θεασάμενος τὰς ἀγέλας καὶ τὴν Χλόην, μέγα βοήσας "ὦ Νύμφαι καὶ Πάν" κατέδραμεν εἰς τὸ πεδίον, καὶ περιπλακείς τῇ Χλόῃ καὶ λιποθυμήσας<sup>1</sup> κατέπεσε. μόλις δὲ ἔμβριος ὑπὸ τῆς Χλόης φιλούσης καὶ ταῖς περιβολαῖς θαλπούσης γενόμενος, ὑπὸ<sup>2</sup> τὴν συνήθη φηγὸν ἔρχεται, καὶ ἐπὶ<sup>3</sup> τῷ στελέχει καθίσας ἐπυνθάνετο πῶς ἀπέδρα τοσούτους πολεμίους. ἡ δὲ αὐτῷ κατέλεξε πάντα, τὸν τῶν αἰγῶν κιττόν, τὸν τῶν προβάτων ὠρυγμόν, τὴν ἐπανθήσασαν τῇ κεφαλῇ πίτυν, τὸ ἐν τῇ γῇ πῦρ, τὸν ἐν τῇ θαλάττῃ κτύπον, τὰ συρίσματα ἀμφοτέρα τὸ πολεμικὸν καὶ τὸ εἰρηνικόν, τὴν νύκτα τὴν φοβερὴν, ὅπως αὐτῇ τὴν ὁδὸν ἀγνωοῦση καθηγῆσατο τῆς ὁδοῦ μουσικῇ.

Γνωρίσας οὖν ὁ Δάφνις τὰ τῶν Νυμφῶν

<sup>1</sup> ἵππον λείπῃ.

<sup>2</sup> ἵκεν ἐπὶ

<sup>3</sup> πο Βετικκ : πικρὸ ἐπὶ

tion at these things and celebrated the praises of Pan, there were yet seen in both the elements things more wonderful than those before. For the ships of the Methymnæans before they had weighed their anchors ran amain, and a huge dolphin bouncing still out of the sea went before and led their admiral. On the land a most sweet melodious pipe led the goats and the sheep, and yet nobody saw the piper; only all the cattle went along together and fed rejoicing at his music.

30. It was now the time of the second pasturing, when Daphnis having spied from a high stand Chloe coming with the flocks, crying out mainly "O ye Nymphs, O blessed Pan!" made down to the plain, and rushing into the embraces of Chloe, in a swoon fell to the ground. With much ado when he was come to himself with Chloe's kisses and embraces in her close and warm arms, he got to the oak where they were wont, and when he was sate down on the trunk he asked her how she had escaped such a dangerous captivity as that. Then she told him everything one after another; how the fresh and berried ivy appeared on the horns of all the goats, how her sheep howled like wolves, how a pine sprung up upon her head, how all the land seemed on a fire, what horrible fragors and clashings were heard from the sea; with the two tones of that pipe from the crag of the promontore, the one to war, the other to peace, the terrible spectres of the night, how she not knowing her way had for her companion and guide the sweet music of that strange invisible pipe.

Daphnis then acknowledged<sup>1</sup> the vision of the

<sup>1</sup> recognised.



ὀνείρατα καὶ τὰ τοῦ Πανὸς ἔργα, διηγεῖται καὶ αὐτὸς ὅσα εἶδεν, ὅσα ἤκουσεν, ὅτι μέλλων ἀποθνήσκειν διὰ τὰς Νύμφας ἔζησε. καὶ τὴν μὲν ἀποπέμπει κομίσουσας<sup>1</sup> τοὺς ἀμφὶ τὸν Δρύαντα καὶ Λάμωνα καὶ ὅσα πρέπει<sup>2</sup> θυσία, αὐτὸς δὲ ἐν τούτῳ τῶν αἰγῶν τὴν ἀρίστην συλλαβῶν, καὶ κιττῷ στεφανώσας ὥσπερ ὤφθησαν τοῖς πολεμίοις καὶ γάλα τῶν κεράτων κατασπείσας, ἔθυσέ τε ταῖς Νύμφαις καὶ κρεμάσας ἀπέδειρε καὶ τὸ δέρμα ἀνέθηκεν.

31. Ἦδη δὲ παρόντων τῶν ἀμφὶ τὴν Χλόην, πῦρ ἀνακαύσας καὶ τὰ μὲν ἐψήσας τῶν κρεῶν τὰ δὲ ὀπτήσας, ἀπήρξατό τε ταῖς Νύμφαις καὶ κρατῆρα γλεύκους ἐπέσπειρε μεστόν. καὶ ἐκ φυλλᾶδος στιβύδας ὑποσωρεύσας<sup>3</sup> <πᾶς> ἐντεῦθεν ἐν τροφῇ ἦν καὶ ποτῷ<sup>4</sup> καὶ παιδιᾷ. καὶ ἅμα τὰς ἀγέλας ἐπεσκοποῦντο<sup>5</sup> μὴ λύκος ἐμπεσὼν ἔργα ποιήσῃ πολεμίων. ἤσαν τινες καὶ ρῶας εἰς τὰς Νύμφας, παλαιῶν ποιμένων ποιήματα. νυκτὸς δὲ ἐπελθούσης αὐτοῦ κοιμηθέντες<sup>6</sup> ἐν τῷ ἀγρῷ, τῆς ἐπιούσης τοῦ Πανὸς ἐμνημόνευσαν,<sup>7</sup> καὶ τῶν τράγων τὸν ἀγελάρχην στεφανώσαντες πίτυος προσήγαγον τῇ πίτυϊ, καὶ ἐπισπείσαντες οἴου καὶ εὐφημοῦντες τὸν θεόν, ἔθυσαν, ἐκρέ-

<sup>1</sup> p pto. <sup>2</sup> pB πρέπει: Παρτ πρέπει. <sup>3</sup> Uui ἀποσωρεύσας ptoil. old var.: A ἀποσωρεύσας: pB ἀποσωρεύσας <πᾶς> ἐ. <sup>4</sup> ἐν τροφῇ ἦν καὶ ποτῷ: A τροφῇ ἦν and lac. <sup>5</sup> so E cf. i. 32: mes -oi (sing. following loss of τὰς above) <sup>6</sup> Uui -τοι <sup>7</sup> pq impf.

Nymphs and the works of Pan, and storied to her what he himself had seen, and what he had heard, and how when he was ready to die for grief his life was saved by the providence and kindness of the holy Nymphs. And then presently he sent her away to bring Dryas and Lamo and their wives to the sacrifice, and all things necessary for such a devotion to Pan and the Nymphs. In the meantime he caught the fairest of all his she-goats, and when he had crowned it with ivy in that manner as the whole flock had appeared to the enemy, and had poured milk on the horns, in the name of the Nymphs he struck and killed it, and sacrificed it to them. He hanged it up, took off the skin, consecrated that, and made it an offering.

31. When Chloë with her company was come, he made a fire, and some of the flesh being boiled and some roasted, he offered the first and chiefest parts of both to the Nymphs, and filling a bowl with new wine, made a libation; then, having made several beds of green leaves, every man gave himself wholly to eating, drinking, and playing; only they looked out now and then lest the irruption of a wolf upon the flocks should chance to do something like an enemy. They sung too certain songs in the praise of the Nymphs, the solemn carmens of the ancient shepherds. All that night they lay in the fields; and the next day they were not unmindful of the wonder-working Pan, but took the he-goat that was captain and leader of the flock, and when they had crowned him with pine-garlands they brought him to the pine, and pouring wine upon his head, with benedictions and thankful

μασαν, ἀπέδειραν. καὶ τὰ μὲν κρέα ὀπτήσαντες καὶ ἐψήσαντες πλησίον ἔθηκαν ἐν τῷ λειμῶνι ἐν τοῖς φύλλοις, τὸ δὲ δέρμα κέρασι αὐτοῖς ἐνέπηξαν τῇ πίτυϊ πρὸς τῷ ἀγάλματι, ποιμενικὸν ἀμίσθημα ποιμενικῷ θεῷ. ἀπήρξαντο καὶ τῶν κρεῶν, ἀπέσπεισαν καὶ κρατῆρος μείζονος. ἦσεν ἡ Χλόη, Δάφνις ἐσύρισεν.

32. Ἐπὶ τούτοις κατακλιθέντες ἡσθιον καὶ αὐτοῖς ἐφίσταται ὁ βουκόλος Φιληταῦς, κατὰ τύχην στεφανίσκους τινας τῷ Παύλ κομίζων καὶ βύτρυς ἔτι ἐν φύλλοις καὶ κλήμασι. καὶ αὐτῷ τῶν παίδων ὁ νεώτατος εἶπετο Τίτυρος, πυρρὸν παιδίον καὶ γλαυκόν, λευκὸν παιδίον καὶ<sup>1</sup> ἀγέρωχον· καὶ ἦλλετο κούφα βαδίζων ὥσπερ ἔριφος. ἀναπηδήσαντες οὖν συνεστεφάνουν τὸν Πῦνα καὶ τὰ κλήματα τῆς κόμης τῆς πίτυος συνεξήρτων,<sup>2</sup> καὶ κατακλίναντες πλησίον αὐτῶν συμπότην ἐποιοῦντο. καὶ οἷα δὴ γέροντες ὑποβεβρεγμένοι πρὸς ἀλλήλους πολλὰ ἔλεγον, ὡς ἱνεμον ἤνικα ἦσαν νέοι, ὡς πολλὰς ληστῶν καταδρομὰς διέφυγον. ἐσεμνύνετό τις ὡς λύκον ἀποκτείνας ἄλλος ὡς μόνου τοῦ Πανὸς δεύτερα

<sup>1</sup> B leuc. δὲ καὶ: Uiii omits betw. γλαυκ. and ἔριφος

<sup>2</sup> α, E: πινε ἐξήρτων

praise they sacrificed him to Pan the preserver. Then hanging him up they flayed him, and the flesh, part roasted, part boiled, they set upon banks of green leaves hard by in the meadow. The skin, horns and all, they pegged to the pine close to the statue, to a pastoral God a pastoral offering. They offered too the first carvings of the flesh, and made him a libation with a greater bowl than to the Nymphs.<sup>1</sup> Chloe sang and Daphnis played upon the pipe.

32. These rites performed, they sat down and fell to feast. And it happened that Philetas the herdsman came up to them bringing with him certain garlands to honour Pan, together with grapes hanging still among the leaves and branches. His youngest son Tityrus came along with him, a ruddy lad, grey-eyed and fair-skinned, stout and fierce, and of a nimble bounding pace like a kid. When they saw what the intention of the good old Philetas was, they started up, and all together crowned the statue of Pan with garlands, and hung the palmitis with their grapes upon the leaves of the pine; and then they make Philetas sit down to the feast and be their guest, to eat and drink and celebrate. Then, as old men use to do when they are a little whittled with wine, they had various discourses and chats amongst them; how bravely in their youth they had administered the pasturing of their flocks and herds, how in their time they had escaped very many invasions and inroads of pirates and thieves. Here one bragged that he had killed a wolf, here another that he had bin second to Pan alone in the skill

<sup>1</sup> the Greek is simply 'greater': perhaps 'a good large bowl.'

συρίσας. τούτο τοῦ Φιλητᾶ τὸ σεμνολόγημα ἦν·  
33. ὁ οὖν Δάφνης καὶ ἡ Χλόη πάσας δεήσεις  
προσέφερον μεταδοῦναι καὶ αὐτοῖς τῆς τέχνης  
συρίσαι τε ἐν ἰορτῇ θεοῦ σύριγγι χαίροντος.

Ἐπαγγέλλεται Φιλητᾶς, καίτοι τὸ γῆρας ὥς  
ἄπνουν μεμψάμενος, καὶ ἔλαβε σύριγγα τὴν τοῦ  
Δάφνιδος. ἡ δὲ ἦν μικρὰ πρὸς μεγάλην τέχνην,  
οἷα ἐν στόματι παιδὸς ἐμπνεομένη. πέμπει οὖν  
Τίτυρον ἐπὶ τὴν ἑαυτοῦ σύριγγα, τῆς ἐπαύλεως  
ἀπεχοῦσης σταδίου δέκα. ὁ μὲν ῥίψας τὸ ἐγκόμ-  
βωμα γυμνὸς ὥρμησε τρέχειν ὥσπερ νεβρόν· ὁ δὲ  
Λάμων ἐπηγγείλατο αὐτοῖς τὸν περὶ τῆς σύριγγος  
ἀφηγήσασθαι μῦθον, ὃν αὐτῷ Σικελὸς αἰπόλος  
ἦσεν ἐπὶ μισθῷ τράγω καὶ σύριγγι.

34. " Ἄλτι ἡ σύριγξ τὸ ἀρχαῖον<sup>1</sup> οὐκ ἦν ὄργανον,  
ἀλλὰ παρθένος καλὴ καὶ τὴν φωνὴν μουσική.  
αἶγας ἔνεμεν, Νύμφαις συνέπαιζεν, ἦδεν οἶον νῦν.  
Πᾶν, ταύτης νεμούσης, παιζούσης, αἰδούσης, προσ-  
ελθὼν ἔπειθεν ἐς ὃ τι ἔχρηζε καὶ ἐπηγγέλλετο  
τὰς αἶγας πάσας θήσειν διδυματόκους. ἡ δὲ ἐγέλα  
τὸν ἔρωτα αὐτοῦ, οὐδὲ ἐραστὴν ἔφη δέξασθαι μήτε  
τράγον μήτε ἄνθρωπον ὀλόκληρον. ὁρμᾷ διώκειν  
ὁ Πᾶν ἐς βίαν· ἡ Σύριγξ ἔφευγε καὶ τὸν Πᾶνα  
καὶ τὴν βίαν·<sup>2</sup> φεύγουσα, κάμνουσα ἐς δόνακας  
κρύπτεται, εἰς ἔλος ἀφανίζεται. Πᾶν τοὺς δόνακας  
ὀργῇ τεμῶν, τὴν κόρην οὐχ εὐρών, τὸ πάθος μαθὼν

<sup>1</sup> so Koen (Amizot by eta.): ποτα ὄργανον      <sup>2</sup> p. unilata ὁ  
Σ. . . . Δίαι

and art of piping. And this was the crack<sup>1</sup> of Philetas; 33. and therefore Daphnis and Chloe used all manner of supplications to him, that he would communicate with them that art of piping, and play upon the pipe at the feast of that God whom he knew to delight<sup>2</sup> so much in the pipe.

Philetas promised to do it, although he blamed old age for his short breath<sup>3</sup>; and so took Daphnis his pipe. But that being too little for so great an art, as being<sup>4</sup> made to be inspirited by the mouth of a boy, he sent his son Tityrus for his own, the cottage lying distant from thence but ten furlongs. Tityrus, flinging off his jacket, ran swift as a hind. But Lamo promised to tell them that tale of the pipe which a Sicilian goatherd, hired by him for a goat and a pipe, had sung to him:

34. "This pipe was heretofore no organ, but a very fair maid, who had a sweet and musical voice. She fed goats, played together with the Nymphs, and sang as now. Pan, while she in this manner was tending her goats, playing and singing, came to her and endeavoured to persuade her to what he desired, and promised her that he would make all her goats bring forth twins every year. But she disdained and derided his love, and denied to take him to be her sweetheart who was neither perfect man nor perfect goat. Pan follows her with violence and thinks to force her. Syrinx fled Pan and his force. Being now weary with her flight, she shot herself into a grove of reeds, sunk in the fen, and disappeared. Pan for anger cut up the reeds, and finding not the maid there, and then reflecting

<sup>1</sup> boast.

καὶ τοὺς καλάμους κηρῷ συνδήσας ἀνίσους, καθ' ὅτι καὶ ὁ ἔρως ἀνισος αὐτοῖς, τὸ ὄργανον νοεῖ,<sup>1</sup> καὶ ἡ τότε παρθένος καλὴ νῦν ἐστὶ σύριγξ μουσική·"

35. Ἄρτι πέπαυτο τοῦ μυθολογήματος ὁ Λάμων καὶ ἐπῆναι Φιλητᾶς αὐτὸν ὡς εἰπόντα μῦθον ῥῥῃς γλυκύτερον, καὶ ὁ Τίτυρος ἐφίσταται τὴν σύριγγα τῷ πατρὶ κομίζων, μέγα ὄργανον καὶ καλάμων<sup>2</sup> μεγάλων, καὶ ἵνα<sup>3</sup> κεκήρωτο χαλκῷ πεποίκιλτο· εἶκασεν ἄν τις εἶναι ταύτην ἐκείνην ἣν ὁ Πᾶν πρῶτην<sup>4</sup> ἐπῆξατο. διεγερθεὶς οὖν ὁ Φιλητᾶς καὶ καθίσας ἐν καθέδρᾳ ὀρθίον, πρῶτον μὲν ἀπεπειράθη τῶν καλάμων εἰ εὐπνοοί· ἔπειτα μαθὼν ὡς ἀκώλυτον διατρέχει τὸ πνεῦμα, ἐνέπνει τὸ ἐντεῦθεν πολὺ καὶ νεανικόν· αὐλῶν τις ἄν ῥῥῃς συναυλούντων ἀκούειν, τοσοῦτον ἤχει τὸ σύριγμα. κατ' ὀλίγον δὲ τῆς βίας ἀφαιρῶν εἰς τὸ τερπνότερον μετέβαλλε τὸ μέλος. καὶ πᾶσαν τέχνην ἐπιδεικνύμενος εὐνομίας μουσικῆς ἐσύριττεν, οἷον<sup>5</sup> βοῶν ἀγέλην πρέπον, οἷον αἰπολίῳ<sup>6</sup> πρόσφορον, οἷον<sup>7</sup> ποιμέναις φίλον. τερπνὸν ἦν τὸ ποιμνίων,<sup>8</sup> μέγα τὸ βοῶν, ὅξυν τὸ αἰγῶν. ὅλως πάσας σύριγγας μία σύριγξ ἐμμήσατο.

36. Οἱ μὲν οὖν ἄλλοι σιωπῇ κατέκειντο τερπόμενοι· Δρύας δὲ ἀναστὰς καὶ κελεύσας συρίττειν Διονυσιακὸν μέλος, ἐπιλήνιον αὐτοῖς ὀρχήσιν

<sup>1</sup> τὸ ὄργ. νοεῖ here E, in error after μάθων, the emendator thinking P. must have thought of it before making it, but the putting together of the reeds is the invention of the pipe. <sup>2</sup> so Villoison: μετὰ ἀλάμ. <sup>3</sup> prob. οὐκ var.: Ἄρτι. <sup>4</sup> πρὶ τῷ χαλ. <sup>5</sup> A and perh. μὴ οὐκ ὀρχήσιν. <sup>6</sup> so

upon what had happened, joined together unequal quills, because their love was so unequal, and thus invented this organ. So she who then was a fair maid is now become a musical pipe."

35. Lamo had now done his tale and Philetas praised him for it as one that had told them a story far sweeter than any song, when Tityrus came in and brought his father's pipe, a large organ and made of great quills, and where it was joined together with wax there too it was set and varied with brass. Insomuch that one would have thought that this had bin that very pipe which Pan the inventor made first. When therefore Philetas was got up and had set himself upright on a bench, first he tried the quills whether they sounded clear and sweet; then, finding never a cane was stopped, he played a loud and lusty tune. One would not have thought that he had heard but one pipe, the sound was so high, the consort so full. But by little and little remitting that vehemence, he changed it to a soft and sweeter tone, and displaying all the art of pastoral music, he shewed upon the pipe what notes were fit for the herds of cows and oxen, what agreed with the flocks of goats, what were pleasing to the sheep. The tones for the sheep were soft and sweet, those of the herds were vehement, and for the goats were sharp and shrill. In sum, that single pipe of his expressed even all the shepherd's-pipes.

36. Therefore the rest in deep silence sate still, delighted and charmed with that music. But Dryas, rising and bidding him strike up a Dionysiac tune, fell to dance before them the dance of the wine-

Hirach. (Amynt): *mes wptov* <sup>5</sup> *mes* *δρα* from *μέγα*  
below <sup>6</sup> A and perh. *p aivάw* (Amyot) <sup>7</sup> A omits

<sup>8</sup> *p wptovnde*



ᾠρχήσατο. καὶ ἐάκει ποτὲ μὲν τρυγῶντι, ποτὲ δὲ φέροντι ἄρρίχους, εἴτα πατοῦντι τοὺς βότρυν, εἴτα πληροῦντι τοὺς πίθους, εἴτα πίνοντι τοῦ γλεύκους. ταῦτα πάντα οὕτως εὐσχημόνως ᾠρχήσατο ὁ Δρύας καὶ ἑναργῶς, ὥστε ἐδόκουν βλέπειν καὶ τὰς ἀμπέλους καὶ τὴν ληνὸν καὶ τοὺς πίθους καὶ ἀληθῶς Δρύαντα πίνοντα.

37. Τρίτος δὴ γέρων οὗτος εὐδοκιμήσας ἐπ' ᾠρχήσει, φιλεῖ Χλόην καὶ Δάφνιν. οἱ δὲ μᾶλα ταχέως ἀναστάντες ᾠρχήσαντο τὸν μῦθον τοῦ Λάμωνος. ὁ Δάφνης Πᾶνα ἐμμεῖτο, τὴν Σύριγγα Χλόη. ὁ μὲν ἰκέτευε πείθων, ἡ δὲ ἀμελοῦσα ἐμειδία. ὁ μὲν ἐδίωκε καὶ ἐπ' ἄκρων τῶν οὐνύχων ἔτρεχε τὰς χηλὰς μιμούμενος, ἡ δὲ ἐνέφαινε τὴν κάμνουσαν ἐν τῇ φυγῇ. ἔπειτα Χλόη μὲν εἰς τὴν ἔλην ὥς εἰς ἔλος κρύπτεται· Δάφνις δὲ λαβὼν τὴν Φιλητᾶ σύριγγα τὴν μεγάλην, ἐσύρισε γοερῶν ὥς ἐρῶν, ἐρωτικὸν ὥς πείθων, ἀνακλητικὸν ὥς ἐπιζητῶν· ὥστε ὁ Φιλητᾶς θαυμάσας φιλεῖ τε ἀναπηδήσας καὶ τὴν σύριγγα χαρίζεται φιλήσας, καὶ εὐχεται καὶ Δάφνιν καταλιπεῖν αὐτὴν ὁμοίῳ διαδόχῳ. ὁ δὲ τὴν ἰδίαν ἀναβείς τῷ Πανὶ τὴν σμικρὰν καὶ φιλήσας ὥς ἐκ φυγῆς ἀληθινῆς εὐρεθεῖσαν τὴν Χλόην, ἀπῆλανε τὴν ἀγέλην συρίττων, νυκτὸς ἤδη γενομένης. 38. ἀπῆλανε

press. And now he acted to the life the cutting and gathering of the grapes, now the carrying of the baskets, then the treading of the grapes in the press, then presently the tunning of the wine into the butts, and then again their joyful and hearty carousing the must. All these things he represented so aptly and clearly in his dancing, that they all thought they verily saw before their face the vines, the grapes, the press, the butts, and that Dryas did drink indeed.

37. This third old man when he had pleased them so well with his dance, embraced and kissed Daphnis and Chloe. Therefore they two, rising quickly, fell to dancing Lamo's tale. Daphnis played Pan, and Chloe Syrinx. He woos and prays to persuade and win her; she shews her disdain, laughs at his love, and flies him. Daphnis follows as to force her, and running on his tiptoes, imitates the hooves of Pan. Chloe on the other side, acts Syrinx wearied with her flight, and throws herself into the wood as she had done into the fen. But Daphnis, catching up that great pipe of Philetas, plays at first something that was doleful and bewailing, as a lover, then something that made love and was persuasive to relenting, then a recall from the wood, as from one that dearly sought her. Insomuch that Philetas, struck with admiration and joy, could not hold from leaping up and kissing Daphnis. Then he gave him that pipe of his and commanded him to leave it to a successor like himself. Daphnis hanged up his own small one to Pan, and when he had kissed his Chloe, as returning from a true unfeigned flight, he began to drive home his flocks (for night was fallen), piping all the way. 38. Chloe too by the same

<δε> καὶ ἡ Χλόη τὴν ποιμένην τῷ μέλει τῆς σύριγγος συνίγουσα. καὶ αἱ τε αἴγες πλησίον τῶν προβάτων ἦσαν ὃ τε Δάφνις ἐβάδιζεν ἐγγὺς τῆς Χλόης· ὥστε ἐνέπλησαν ἕως νυκτὸς ἀλλήλους καὶ συνέθεντο θάπτον τὰς ἀγέλας τῆς ἐπιούσης κατελάσαι.

Καὶ οὕτως ἐποίησαν. ἄρτι γοῦν ἀρχομένης ἡμέρας ἦλθον εἰς τὴν νομὴν. καὶ τὰς Νύμφας προτέρως, εἴτα τὸν Πᾶνα προσαγορεύσαντες, τὸ ἐντεῦθεν ὑπὸ τῇ δρυὶ καθισθέντες ἐσύριττον, εἴτα ἀλλήλους ἐφίλουν, περιέβαλλον, κατεκλίνοντο· καὶ οὐδὲν δρᾶσαντες πλέον ἀνίσταντο. ἐμέλησεν αὐτοῖς καὶ τροφῆς, καὶ ἐπιον οἶνον μίξαντες γάλα. 39. καὶ τούτοις ἅπασι θερμότεροι γενόμενοι καὶ θρασύτεροι, πρὸς ἀλλήλους ἤριζον ἔριν ἐρωτικὴν, καὶ κατ' ὀλίγον εἰς ὄρκων πίστιν προῆλθον. ὁ μὲν δὲ Δάφνις τὸν Πᾶνα ὥμοσεν ἐλθὼν ἐπὶ τὴν πίτυν, μὴ ζήσεσθαι μόνος ἄνευ Χλόης, μηδὲ μᾶς χρόνον ἡμέρας ἢ ἐξ Χλόης Δάφνιδι τὰς Νύμφας εἰσελθοῦσα εἰς τὸ ἄντρον τὸν αὐτὸν στέρξειν<sup>1</sup> καὶ θύνατον καὶ βίον.

Τοσούτον δὲ ἴρα τῇ Χλόῃ τὸ ἀφελές προσῆν<sup>2</sup> ὥς κόρη, ὥστε ἐξιούσα τοῦ ἄντρου καὶ δεύτερον ἡξίου λαβεῖν ὄρκον παρ' αὐτοῦ, "ὦ Δάφνι," λέγουσα, "θεὸς ὁ Πᾶν ἐρωτικός ἐστι καὶ ἄπιστος. ἡράσθη μὲν Πίτυος, ἡράσθη δὲ Σύριγγος, παύεται δὲ οὐδέποτε Δρυάσιω ἐνοχλῶν καὶ Ἐπιμηλίσι Νύμφαις παρέχων πράγματα. οὗτος<sup>3</sup> μὲν οὖν, ἀμεληθεὶς ἐν τοῖς ὄρκοις ἀμελήσει σε κολύσαι, κἂν

<δε> Herch. <sup>1</sup> Uitt. ζειν <sup>2</sup> p. 1 f. <sup>3</sup> p. q d

music gathered together her flocks and drove them home, the goats strutting along with the sheep, and Daphnis walking close by Chloe. Thus till it was night they filled themselves the one with the other, and agreed to drive out their flocks sooner the next morning.

And so they did. For as soon as it was day they went out to pasture, and when they had first saluted the Nymphs and then Pan, afterwards sitting down under the oak they had the music of the pipe. After that, they kissed, embraced, and hugged one another, and lay down together on the ground; and so rose up again. Nor were they incurious of their meat, and for their drink they drank wine mingled with milk. 39. With all which incentives being more heated and made more lively and forward, they practised between them an amorous controversy about their love to one another, and by little and little came to bind themselves by the faith of oaths. For Daphnis coming up to the pine, swore by Pan that he would not live alone in this world without Chloe so much as the space of one day. And Chloe swore in the cave of the Nymphs that she would have the same death and life with Daphnis.

Yet such was the simplicity of Chloe, as being but a girl, that when she came out of the cave she demanded another oath of Daphnis. "Daphnis," quoth she, "Pan is a wanton, faithless God; for he loved Pitys, he loved Syrinx too. Besides, he never ceases to trouble and vex the Dryads and to solicit the Nymphs the president Goddesses of our flocks. Therefore he, if by thy faithlessness shouldst neglect him, would not take care to punish thee, although

ἐπὶ πλείονας ἔλθῃς γυναῖκας τῶν ἐν τῇ σύριγγι  
καλύμων. σὺ δέ μοι τὸ αἰπόλιον τοῦτο ὁμοσον  
καὶ τὴν αἶγα ἐκείνην ἥ σε ἀνέθρεψε, μὴ καταλιπεῖν  
Χλόην ἔστ' ἂν πιστὴ σοι μένη· ἄδικον δὲ εἰς σέ  
καὶ τὰς Νύμφας γενομένην καὶ φεῦγε καὶ μίσει  
καὶ ὑπόκτεινον ὥσπερ λύκον." ἤδετο ὁ Δάφνις  
ἀπιστούμενος, καὶ στὰς εἰς μέσον τὸ αἰπόλιον καὶ  
τῇ μὲν τῶν χειρῶν αἰγός, τῇ δὲ τράγου<sup>1</sup> λαβόμενος,  
ᾧ μυνε Χλόην φιλῆσαι φιλοῦσαν· κἂν ἕτερον δὲ  
προκρίνῃ Δάφνιδος, ἅντ' ἐκείνης αὐτὸν ἀποκτενεῖν.<sup>2</sup>  
ἡ δὲ ἔχαιρε καὶ ἐπίστευεν, ὥς κόρη καὶ νέμουσα,  
καὶ νομίζουσα τὰς αἶγας καὶ τὰ πρόβατα ποιμένων  
καὶ αἰπόλων ἰδίους<sup>3</sup> θεούς.

<sup>1</sup> so Moll: πρὶν ἀκτείνω: A ἀνέκτεινε

<sup>2</sup> A omits

## BOOK II, § 39

thou shouldst go to more maids than there are quills in that pipe. But do thou swear to me by this flock of goats, and by that goat which was thy nurse, that thou wilt never forsake Chloe so long as she is faithful to thee; and when she is false and injurious to thee and the Nymphs, then fly her, then hate her, and kill her like a wolf." Daphnis was pleased with this pretty jealousy, and standing in the midst of his flocks, with one hand laying hold on a she-goat and the other on a he, swore that he would love Chloe that loved him, and that if she preferred any other to Daphnis, then he would slay, not her, but him that she preferred. Of this Chloe was glad, and believed him as a poor and harmless maid, one that was bred a shepherdess and thought that flocks of sheep and goats were proper delities of the shepherds.

THE END OF THE SECOND BOOK



## THE THIRD BOOK





## A SUMMARY OF THE THIRD BOOK

THE Mytilenaeans, upon that incursion, send Hippasus their general with land-forces against Methymna. But the quarrel is taken up. Daphnis and Chloe take it heavily that they are parted by the winter. Daphnis, to see her, goes a fowling before Dryas his cottage, and looks as if he minded not her. Dryas brings him in to the feast of Dionysus. The spring returning, they return to their pastorals. Daphnis complains of his ignorance in love. Lycæniion cozens him. Daphnis, as the mariners sail by, tells Chloe the Tale of Echo. Many and rich suitors are now about Chloe, and Dryas almost gives his consent. Daphnis is sad at being poor, but by direction of the Nymphs he finds a purse full of silver. He gives it Dryas, and Chloe is contracted to him: only Lamo, because he was a servant to Dionysophanes, says his lord is to be expected that he may ratify the business. Daphnis gives Chloe a rare apple.

## ΛΟΓΟΣ ΤΡΙΤΟΣ

1. Μυτιληναῖοι δέ, ὥς ᾗσθοντο τὸν ἐπίπλουν<sup>1</sup> τῶν δέκα νεῶν, καὶ τινες ἐμήνυσαν αὐτοῖς τὴν ἄρπαγὴν ἐλθόντες ἐκ τῶν ἀγρῶν, οὐκ ἀνασχετὸν νομίσαντες ταῦτα ἐκ Μηθυμναίων παθεῖν ἐ-  
γνώσαν καὶ αὐτοὶ τὴν ταχίστην ἐπ' αὐτοὺς τὰ  
δπλα κινεῖν· καὶ καταλέξαντες ἀσπίδα τρισχιλίαν  
καὶ ἵππον πεντακοσίαν<sup>2</sup> ἐξέπεμψαν κατὰ γῆν  
τὸν στρατηγὸν Ἰππασον, ὁκνοῦντες ἐν ὥρᾳ χει-  
μῶνος τὴν θάλατταν.

2. Ὁ δὲ ἐξορμηθεὶς ἀγροὺς μὲν οὐκ ἐληλάτει  
τῶν Μηθυμναίων οὐδὲ ἀγέλας καὶ κτήματα  
ἤρπαζε γεωργῶν καὶ ποιμένων, ληστοῦ νομίζων  
ταῦτα ἔργα μᾶλλον<sup>3</sup> ἢ στρατηγοῦ· ταχὺ δ' ἦει<sup>4</sup>  
ἐπὶ τὴν πόλιν αὐτήν, ὥς ἐπείσπεσούμενος ἀφρου-  
ρήτοις ταῖς πύλαις. καὶ αὐτῷ σταδίους ὅσον  
ἑκατὸν ἀπέχοντι κῆριξ ἀπαντὰ σπονδὰς κομίζων.  
οἱ γὰρ Μηθυμναῖοι μαθόντες παρὰ τῶν ἐαλωκότων  
ὥς οὐδὲν ἴσασι Μυτιληναῖοι τῶν γεγενημένων,  
ἀλλὰ γεωργοὶ καὶ ποιμένες ὑβρίζοντας<sup>5</sup> τοῖς  
νεανίσκουσιν ταῦτα ἔδρασαν, μετεγίνωσκον μὲν

<sup>1</sup> ἢ πατα-  
ξ· πιν· δι

<sup>2</sup> Ἄ ἵππον μὲν πεντ.  
<sup>3</sup> πιν· πιν· πα.

<sup>4</sup> Ἄ ομιλεῖ

<sup>5</sup> δ' ἔει

## THE THIRD BOOK

1. But the Mytilenaeans, when they heard of the expedition of those ten ships, and some of the countrymen coming up from the farms had told them what a plundering and rapine there had bin, thought it too disgraceful to be borne, and therefore decreed to raise arms against Methymna with all speed. And having chosen out three thousand targeteers and five hundred horse, they sent away their general Hippasus by land, not daring to trust the sea in winter.

2. He did not as he marched depopulate<sup>1</sup> the fields of Methymna, nor did he rob the farms of the husbandmen or the pastures of the shepherds, counting such actions as those to suit better with a larron<sup>2</sup> than the grand captain of an army; but hasted up to the town itself to surprise it. But while he was yet an hundred furlongs off from the town an herald met him with articles. For after that the Methymnaeans were informed by the captives that the Mytilenaeans knew nothing of those things that had happened, and that ploughmen and shepherds provoked by the young gentlemen were they that were the causes of it all, it repented them of that

<sup>1</sup> lay waste.

<sup>2</sup> freebooter.

ὀξύτερα τολμήσαντες εἰς γείτονα πόλιν ἢ σωφρονέστερα· σπουδὴν<sup>1</sup> δὲ εἶχον ἀποδόντες πᾶσαν τὴν ἄρπαγὴν ἄδεως ἐπιμένευσθαι καὶ κατὰ γῆν καὶ κατὰ θάλατταν.

Τὸν μὲν οὖν κήρυκα τοῖς Μυτιληναίοις ὁ Ἰππασος ἀποστέλλει, καίτοιγε αὐτοκράτωρ στρατηγὸς καχειροτονημένος, αὐτὸς δὲ τῆς Μηθίμνης ὅσον ἀπὸ δέκα σταδίων στρατόπεδον βαλόμενος τὰς ἐκ τῆς πόλεως ἐντολὰς ἀνέμενε. καὶ δύο διαγενομένων ἡμερῶν ἔλθων ὁ ἄγγελος τὴν τε ἄρπαγὴν ἐκέλευσε κομίσασθαι καὶ ἁδικήσαντα μηδὲν ἀναχωρεῖν οἴκαδε· πολέμου γὰρ καὶ εἰρήνης ἐν αἰρέσει γεγνημένοι τὴν εἰρήνην εὐρίσκειν<sup>2</sup> κερδαλεωτέραν. 3. ὁ μὲν δὲ Μηθυμναίων καὶ Μυτιληναίων πόλεμος ἠδόκητον λαβὼν ἀρχὴν καὶ τέλος οὕτω διελύθη.

Γίνεται δὲ χειμῶν Δάφνιδι καὶ Χλόῃ τοῦ πολέμου πικρότερος· ἐξαίφνης γὰρ περιπεσοῦσα<sup>3</sup> πολλὰ χιῶν πύσας μὲν ἀπέκλεισε τὰς ὁδοὺς, πάντας δὲ κατέκλεισε τοὺς γεωργοὺς. λάβροι μὲν οἱ χεῖμαρροι κατέρρεον, ἐπεπλήγει δὲ κρύσταλλος· τὰ δένδρα ἐώκει κατακλωμένοις· ἡ γῆ πᾶσα ἀφανὴς ἦν, ὅτι μὴ περὶ πηγὰς που καὶ ρεῖματα. οὐτ' οὖν ἀγέλην τις εἰς νομὴν ἦγεν οὔτε αὐτὸς προΐει τῶν θυρῶν, ἀλλὰ πῦρ καύσαντες μέγα περὶ φῶδας ἀλεκτρυόνων οἱ μὲν λίγον

<sup>1</sup> prole. old var: Ἀρτί σπουδὴν      <sup>2</sup> so E: πῶς εὐρίσκειν  
<sup>3</sup> Part πεσοῦσα

### BOOK III, §§ 2-3

expedition of Bryaxis against a neighbouring city, as of an action more precipitant than moderate and wise; and they were eager to return all the prey and spoil that was taken and carried away, and to have commerce and trade securely with them by land and by sea.

Therefore Hippous dispatches away that herald to Mytilene, although he had bin created the general of the war and so had power to sign as he listed;<sup>1</sup> and pitching his camp about ten furlongs from Methymna, there he attended mandates from the city. Two days after, the messenger returned, and brought a command that they should receive the plundered goods and all the captives, and march home without doing the least harm, because Methymna, when war or peace were offered to be chosen, found peace to be more profitable. 3. And this quarrel betwixt Methymna and Mytilene, which was of an unexpected beginning and end, was thus taken up and composed.

And now winter was come on, a winter more bitter then war to Daphnis and Chloe. For on a sudden there fell a great snow, which blinded all the paths, stopped up all the ways, and shut up all the shepherds and husbandmen. The torrents rushed down in flood, and the lakes were frozen and glazed with crystal. The hedges and trees looked as if they had bin breaking down. All the ground was hoodwinked up but that which lay upon the fountains and the rills. And therefore no man drove out his flocks to pasture or did so much as come out of the door, but about the cock's crowing made their fires nose-high, and some spun flax, some wove tarpaulin for the

<sup>1</sup> The Greek is "general with full powers."

ἰστρεφον. οἱ δὲ αἰγῶν τρέχας ἐπλεκον, οἱ δὲ πάγας ὀρίθων ἐσοφίζοντα. τότε βοῶν ἐπὶ φάτναις φροντὶς ἦν ἄχυρον ἐσθιόντων, αἰγῶν καὶ προβάτων<sup>1</sup> ἐν τοῖς σηκοῖς φυλλάδας, ὑῶν ἐν τοῖς συφεοῖς ἄκνυλον καὶ βαλάνους.

4. Ἀναγκαίας οὖν οἰκουρίας ἐπεχούσης ἅπαντας, οἱ μὲν ἄλλοι γεωργοὶ καὶ νομεῖς ἔχαιρον πόνων τε ἀπηλλαγμένοι πρὸς ὑλῆγον καὶ τροφὰς ἐωθινὰς ἐσθιόντες καὶ καθεύδοντες μακρὸν ὕπνον· ὥστε αὐτοῖς τὸν χειμῶνα δοκεῖν καὶ θέρους καὶ μετοπώρου καὶ ἡρος αὐτοῦ γλυκύτερον. Χλόη δὲ καὶ Δάφνις ἐν μηνίμῃ γενόμενοι τῶν καταλειφθέντων τερπνῶν, ὡς ἐφίλουν, ὡς περιέβαλλον, ὡς ἅμα τὴν τροφήν προσεφέροντο, νύκτας τε ἀγρύπνους διῶγον καὶ λυπηρὰς <ἡμέρας>, καὶ τὴν ἡρινὴν<sup>2</sup> ὥραν ἀνέμενον ἐκ θανάτου παλιγγενεσίαν.

Ἐλύνει δὲ αὐτοὺς ἡ πῆρα τις ἐλθοῦσα εἰς χεῖρας, ἐξ ἧς συνήσθιον,<sup>3</sup> ἡ γαυλὸς ὀφθαίς, ἐξ οὗ συνέπιον, ἡ σύριγξ ἀμελῶς ἐρριμμένη, δῶρον ἐρωτικὸν γεγεννημένη. εὐχοντο δὲ ταῖς Νύμφαις καὶ τῷ Πανὶ καὶ τούτων αὐτοῖς ἐκλύσασθαι τῶν

<sup>1</sup> A προβ. τῶν <ἡμερὰς> B<sup>1</sup> πο Valck: p εἰρήνην (Ull. Jac. H. εἰρήνης): γ εἰρήνης: A τῇ ἔραν τῆς εἰρήνης

<sup>2</sup> πο Hirsch: πῶς ἔσθ.

sea,<sup>1</sup> others with all their sophistry<sup>2</sup> made gins and nets and traps for birds. At that time their care was employed about the oxen and cows that were foddered with chaff in the stalls, about the goats and about the sheep which fed on green leaves in the sheepcotes and the folds, or else about fattening their hogs in the sties with acorns and other mast.

4. When all was thus taken up perforce with their domestic affairs, the other husbandmen and shepherds were very jovial and merry, as being for a while discharged of their labours and able to have their breakfast in the morning after sleeping long winter nights; so that the winter was to them more pleasant than the summer, the autumn, or the very spring. But Chloe and Daphnis, when they remembered what a sweet conversation they had held before, how they had kissed, how they had embraced and hugged one another, how they had lived at a common scrip, all which were now as pleasures lost, now they had long and sleepless nights, now they had sad and pensive days, and desired nothing so much as a quick return of the spring, to become their regeneration and return from death.

Besides this, it was their grief and complaint if but a scrip came to their hands out of which they had eaten together, or a sillibub-piggin out of which they had used both to drink, or if they chanced to see a pipe laid aside and neglected such as had bin not long before a lover's gift from one to the other. And therefore they prayed severally to Pan and the Nymphs that they would deliver them from these as

<sup>1</sup> the translator had in view Vergil *Geor.* 3. 312 where we are told that goats'-hair cloth (the Greek phrase here) was used by soldiers and sailors.

<sup>2</sup> cunning.



κακῶν καὶ δεῖξαί ποτε αὐτοῖς καὶ ταῖς ἀγέλαις  
 ἡλιον· καὶ ἅμα εὐχόμενοι τέχνην ἐζήτουν, δι' ἧς  
 ἀλλήλους θεύσονται. ἡ μὲν δὲ Χλόη δεινῶς  
 ἄπορος ἦν καὶ ἀμήχανος, αἰεὶ γὰρ αὐτῇ συνῆν ἡ  
 δοκοῦσα μήτηρ ἑριά τε ξαίνειν διδάσκουσα καὶ  
 ἀτρίκτους στρέφειν καὶ γάμου μνημονεύουσα· ὁ  
 δὲ Δάφνης, οἷα σχολὴν ἄγων καὶ συνετώτερος  
 κόρης, τοιούδε σόφισμα εὔρεν ἐς θίαν τῆς Χλόης·

ὁ. πρὸ τῆς αὐλῆς τοῦ Δρύαντος, ὑπ' <sup>1</sup> αὐτῇ τῇ  
 αὐλῇ μυρρίναι μεγάλαι δύο καὶ κιττὸς ἐπεφύκει,  
 αἱ μυρρίναι πλησίον ἀλλήλων, ὁ κιττὸς ἀμφο-  
 τέρων μέσος· ὥστε ἐφ' ἑκατέραν διαθείς τοὺς  
 ἀκρέμονας ὡς ἄμπελος ἀντροῦ σχῆμα διὰ τῶν  
 φύλλων ἐπαλλαττύντων ἐποίει, καθ' οὗ <sup>2</sup> κόρυμβος  
 πολὺς καὶ μέγας· ὡς βότρυς κλημάτων ἐξεκρέ-  
 ματο. ἦν οὖν πολὺ πλήθος περὶ αὐτὸν τῶν  
 χειμερινῶν ὀρνίθων ὑπορία τῆς ἐξω τροφῆς, πολὺς  
 μὲν κόψιχος, πολλή δὲ κίχλη, καὶ φάτται καὶ  
 ψᾶρες καὶ ὅσον ἄλλο κιττοφάγον πτερόν.

Τούτων τῶν ὀρνίθων ἐπὶ προφάσει θήρας, ἐξώρ-  
 μησεν ὁ Δάφνης, ἐμπλήσας μὲν τὴν πῆραν  
 ὀψημάτων μεμελιτωμένων, κομίζων δὲ ἐς πίστιν  
 ἰξὸν καὶ βρόχους. τὸ μὲν οὖν μεταξὺ σταδίων  
 ἦν οὐ πλέον ἑκά· οὕτω δὲ <sup>3</sup> ἡ χιὼν λελυμένη

<sup>1</sup> Α ἔν' <sup>2</sup> καὶ Ε, cf. 4. 18 κατὰ τὰν ὁμῶν ἐξισοτιμίας:  
 πρὸς καὶ δ <sup>3</sup> ὡς μίτος ὡς Ε: πρὸς ἑσος & πρὸς ἑσος  
 standing correctively ὡς μέγας ὡς <sup>4</sup> οὕτω δὲ: Α οὐ πολλή

from the other evils and miseries, and shew to them and their flocks the Sun again. And while they prayed, they laboured too and east about to find a way by which they might come to see one another. Poor Chloe was void of all counsel and had no device nor plot. For the old woman her reputed mother was by her continually, and taught her to card the fine wool and twirl the spindle, or else was still a clocking for her, and ever and anon casting in words and twatting to her about her marriage. But Daphnis, who was now at leisure enough and was of a more projecting wit than a maid, devised this sophism<sup>1</sup> to see her :

5. Before Dryas his cottage, and indeed under the very cottage itself, there grew two tall myrtles and an ivy-bush. The myrtles stood not far off from one another, and between them the ivy ran, and so that it made a kind of arbour by clasping the arms<sup>2</sup> about them both and by the order, the thickness, and interweaving of its branches and leaves, many and great clusters of berries hanging from it like those of the vines from the palmitæ. And therefore it was, that great store of winter birds haunted the bush, for want, it seems, of food abroad, many black-birds, many thrushes, stock-doves and starlings, with other birds that feed on berries.

Under pretext of birding there, Daphnis came out, his scrip furnished indeed with sweet country dainties, but bringing with him, to persuade and affirm his meaning, snares and lime-twigs for the purpose. The place lay off but ten furlongs, and yet the snow that lay unmelted found him somewhat

<sup>1</sup> cunning plan.

<sup>2</sup> Thurnley avoids "its."

πολὺν αὐτῷ κάματον παρέσχεν. ἔρωτι δὲ ἄρα πάντα βάσιμα, καὶ πῦρ καὶ ὕδωρ καὶ Σκυθικὴ χιών. 6. πόνοι<sup>1</sup> οἶν πρὸς τὴν αὐλὴν ἔρχεται, καὶ ἀποσεισάμενος τῶν σκελῶν τὴν χιόνα τοὺς τε βρόχους ἔστησε καὶ τὸν ἰξὸν ῥάβδοις μακραῖς ἐπῆλειψε, καὶ ἑκαθίζετο<sup>2</sup> τὸ ἐντεῖθεν ὀρνίθας καὶ τὴν Χλόην περιμενῶν.<sup>3</sup>

Ἄλλ' ὀρνίθες μὲν καὶ ἦκον πολλοὶ καὶ ἐλήφθησαν ἱκανοί, ὥστε πρῶγματα μυρία ἔσχε συλλέγων αὐτοὺς καὶ ἀποκτινύς καὶ ἀποδύων τὰ πτερὰ· τῆς δὲ αὐλῆς προῆλθεν οὐδεὶς, οἷα ἀνὴρ, οὐ γύναιον, οὐ κατοικίδιος ὄρνις, ἀλλὰ πάντες τῷ πυρὶ παραμένοντες ἔνδον κατεπέκλειντο· ὥστε πᾶν ἠπόρεῖτο ὁ Δάφνης, ὡς οὐκ αἰσίοις<sup>4</sup> ὀρνισιν ἐλθῶν. καὶ ἐτόλμα πρόφασιν σκηψάμενος ὥσασθαι διὰ θυρῶν καὶ ἐζητεῖ πρὸς αὐτὸν ὃ τι λεχθῆναι πιθανώτατον.<sup>5</sup> "Πῦρ ἐναυσόμενος<sup>6</sup> ἦλθον. Μὴ γὰρ οὐκ ἦσαν ἀπὸ σταδίου<sup>7</sup> γείτονες; Ἄρτους αἰτησόμενος ἦκον. Ἄλλ' ἢ πῆρα μεστή ἦν<sup>8</sup> τροφῆς. Οἶνον ἐδεύμην.<sup>9</sup> Καὶ μὴν χθὲς καὶ πρῶην ἐτρύγησας. Λύκος με ἐδίωκε. Καὶ ποῦ τὰ ἵχνη τοῦ λύκου; Θηρύσων ἀφικόμην τοὺς ὀρνίθας. Τί οὖν θηρύσας οὐκ ἄπει; Χλόην θεύσασθαι βούλομαι. Πατρὶ ἐξ τίς καὶ μητρὶ παρθένου<sup>10</sup> τοῦτο ὁμολογεῖς; πταίων δὴ πανταχοῦ σιωπῇ.

<sup>1</sup> πο K: ποτα δρόμος <sup>2</sup> A κάθεται <sup>3</sup> no Coust: ποτα περιμενῶν <sup>4</sup> no Mull: ποτα αἰσίων <sup>5</sup> ποτα -τερον <sup>6</sup> A ἀνασόμενος <sup>7</sup> μητ. δίετα σταδίων, cf. 5 <sup>8</sup> A accidentally τραπέζην ἢ ἀνὴρ ἢ <sup>9</sup> no K: ποτα ποτα. <sup>10</sup> παρθ. . . . θηροφύλας: (ὁμολογεῖς B: μη -ει) A παρθένοι. καὶ τοῦτο ἐμμέλει. πταίων δὴ πανταχοῦ σιωπῇ τὰ θηροφύλας, taking οὐδὲν τούτων πάντων ἀνέκτετον as a comment on the state

to do to pass through it. But all things are pervious to love, even fire, water, and Scythian snows. 6. Therefore plodding through, he came up to the cottage, and when he had shook off the snow from his thighs, he set his snares and pricked his linetwigs. Then he sat down and waited for Chloe and the birds.

There flew to the bushes many birds, and a sufficient number was taken to busy<sup>1</sup> Daphnis a thousand ways, in running up and down, in gathering, killing, and depluming<sup>2</sup> his game. But nobody stirred out of the cottage, not a man or woman to be seen, not so much as a hen at the door, but all were shut up in the warm house; so that poor Daphnis knew not what in the world to do, but was at a stand as if his luck had bin less fair than fowl.<sup>3</sup> And assuredly he would have ventured to intrude himself, if he could but have found out some specious cause and plausible enough; and so deliberated with himself what was the likeliest<sup>4</sup> to be said: "I'll say I came to fetch fire; And was there no neighbour, they will say, within a furlong, let alone ten? I came to borrow bread; But thy scrip is stuffed with cakes. I wanted wine; Thy vintage was but tother day. A wolf pursued me; Where are the tracings of a wolf? I came hither to catch birds; And when thou hast caught them why gettest thou not thyself home? I have a mind to see Chloe; But who art thou to confess such a thing as that to the father and mother of a maid?—and then, on every side vanquished, of the text, and supposing *σινωθ* to show that the continuation of the speech is interpolated *πτελαρ: q vo.δωρ*

<sup>1</sup> make busy.      <sup>2</sup> plucking.      <sup>3</sup> there is a play upon *εργασις* "birds" and *εργασις* "omens."      <sup>4</sup> best.

ἀλλ' οὐδὲν τούτων ἀπάντων ἀνύποπτον. ἄμεινον ἄρα σιγᾶν· Χλόην δὲ ἦρος ὀψομαι, ἐπεὶ μὴ εἴμαρτο, ὥς ἔοικε, χειμῶνός με ταύτην ἰδεῖν."

Τοιαῦτα δὴ τινα διανοηθεῖς καὶ τὰ θηραθέντα συλλαβὼν ὥρμητο ἀπιέναι, καί, ὥσπερ αὐτὸν οἰκτείραντος τοῦ Ἑρωτος, τάδε γίνεται· 7. περὶ τρέπεζαν<sup>1</sup> εἶχον οἱ ἀμφὶ τὸν Δρύαντα· κρέα διηρείτο, ἄρτοι παρετίθεντο, κρατὴρ ἐκιρνᾷτο. εἰς δὴ κύων τῶν προβατευτικῶν ἀμέλειαν φυλάξας, κρέας ἀρπύσας, ἔφυγε διὰ θυρῶν. ἀλγήσας ὁ Δρύας (καὶ γὰρ ἦν ἐκείνου μοῖρα) ξύλον ἀρπασάμενος ἐδίωκε κατ' ἴχνος ὥσπερ κύων. διώκων δὲ καὶ κατὰ τὸν κιττὸν γενόμενος ὁρᾷ τὸν Δάφνιν ἀνατεθειμένον ἐπὶ τοὺς ὤμους τὴν ἄγραν καὶ ἀποσοβεῖν ἐγνωκότα. κρέως μὲν οὖν καὶ κυνὸς αὐτίκα ἐπελίθετο, μέγα δὲ βοήσας, "Χαῖρε, ὦ παῖ," περιεπλέκετο καὶ κατεφίλει καὶ ἦγεν<sup>2</sup> ἔσω λαβόμενος.

Μικροῦ μὲν οὖν ἰδόντες ἀλλήλους εἰς τὴν γῆν κατερρύνησαν, μεῖναι δὲ καρτερίσαντες ὄρθοι προσηγόρευσάν τε καὶ κατεφίλησαν, καὶ τοῦτο οἷονεῖ ἔρεισμα αὐτοῖς τοῦ μὴ πεσεῖν ἐγένετο. 8. τυχῶν ἐξ<sup>3</sup> ὁ Δάφνης παρ' ἐλπίδας καὶ φιλήματος καὶ Χλόης, τοῦ τε πυρὸς ἐκαθέσθη πλησίον,

<sup>1</sup> ἢ περιτρέπεζαν· ἢ τρέπεζαν  
πιντε <sup>2</sup> τυχ. δι· ἢ τὰ οὖν

<sup>3</sup> ἢ περιῆγεν cf. λατ

I shall stand mum. But enough; there is not one of all these things that carries not suspicion with it. Therefore it's better to go presently away in silence; and I shall see Chloe at the first peeping of the spring, since, as it seems, the Fates prohibit it in winter."

These thoughts cast up and down in his anxious mind and his prey taken up, he was thinking to be gone and was making away, when, as if Love himself had pitied his cause, it happened thus: 7. Dryas and his family were at table, the meat was taken up and divided to messes, the bread was laid out, the wine-bowl set and trimmed.<sup>1</sup> But one of the flock-dogs took his time while they were busy, and ran out adooors with a shoulder of mutton. Dryas was vexed (for that belonged to his mess), and snatching up a club, followed at his heels as if it had bin another dog. This pursuit brought him up to the ivy, where he espied the young Daphnis with his birds on his back, and about to pack away. With that, forgetting the dog and the flesh, he cries out again, "Hail, boy! hail, boy!" and fell on his neck to kiss him, and catching him by the hand, led him along into the house.

And then it wanted but a little that Daphnis and Chloe fell not both to the ground when at first they saw one another. Yet while they strove with themselves to stand upright, there passed salutations and kisses between them, and those to them were as pillars and sustentations to hold them from toppling into swoons. 8. Daphnis having now got, beyond all hope, not only a kiss but Chloe herself too, sate

<sup>1</sup> the Greek has "mixed."

καὶ ἐπὶ τὴν τράπεζαν ἀπὸ τῶν ὤμων τὰς φάττας ἀπεφορτίσατο καὶ τοὺς κοψίχους, καὶ διηγείτο πῶς ἀσχάλλων πρὸς τὴν οἰκουρίαν ὥρμησε πρὸς ἄγρην, καὶ ὅπως τὰ μὲν βρόχοις αὐτῶν, τὰ δὲ ἱξῷ λάβοι τῶν μύρτων καὶ τοῦ κιττοῦ γλιχόμενα.

Οἱ δὲ ἐπήνουν τὸ ἐνεργὸν<sup>1</sup> καὶ ἐκέλευον ἐσθίειν ὦν<sup>2</sup> ὁ κίων κατέλιπεν. ἐκέλευον δὲ τῇ Χλόῃ πιεῖν ἐγγχείαι. καὶ ἡ<sup>3</sup> χαίρουσα τοῖς τε ἄλλοις ὥρεξε καὶ Δάφνιδι μετὰ τοὺς ἄλλους· ἐσκήπτετο γὰρ ὀργίζεσθαι, διότι ἐλθὼν ἐμελλεν ἀποτρέχειν οἶκ ἰδῶν. ὁμῶς μέντοι πρὶν προσεγγεῖν ἀπέπιεν, εἰθ' οὕτως ἔδωκεν. ὁ δὲ καίτοι διψῶν βραδέως ἔπινε, παρίχων ἑαυτῷ διὰ τῆς βραδύτητος μακροτέραν ἡδονήν.

9. Ἡ μὲν δὴ τράπεζα ταχέως ἐγένετο κενὴ ἄρτων καὶ κρεῶν. καθήμενοι δὲ περὶ τῆς Μυρτάλης καὶ τοῦ Λάμωνα ἐπυνθάνοντο, καὶ εὐδαιμόνιζον αὐτοὺς τοιοῦτον γηροτρόφον εὐτυχήσαντας. καὶ τοῖς ἐπαίνοις μὲν ἦδετο Χλόης ὑκροωμένης, ὅτε δὲ κατεῖχον αὐτὸν ὥς θύσοντες Διονύσῳ τῆς ἐπιούσης ἡμέρας, μικροῦ δεῖν ὑφ' ἡδονῆς ἐκείνους ἀντὶ τοῦ Διονύσου προσεκύνησεν. αὐτίκα οὖν ἐκ τῆς πύρας προυκόμιζε μελιτώματα πολλὰ

<sup>1</sup> Unli desiderare

<sup>2</sup> A &

<sup>3</sup> Unli hē

down by the fire and laid upon the table his black-birds and stock-doves; and fell to tell them how tedious the business of the house and keeping within had bin to him, and that therefore he was come to recreate himself and, as they saw, to catch birds; how he had taken some with lime-twigs, some with snares, as they were feeding greedily upon the ivy and the myrtle-berries.

They, on the other side, fell to commend and praise Daphnis his diligence, and bade him eat of that which the dog had left; and commanded Chloë to wait on them and fill their wine. She with a merry countenance filled to the rest, and after them to Daphnis; for she feigned a pretty anger because that when he was there he would offer to go away in such a manner and not see her. Yet before she gave it to him she kissed the cup and sipped a little, and so gave it. Daphnis, although he was almost choked for want of drink, drank slowly, tickling himself, by that delay, with longer pleasure.

9. Dinner was quickly done and the table voided of bread and meat, and when they were sate down everybody began to ask how Lamo and Myrtale had done a great while, and so went on to pronounce them happy folks who had got such a stay and cherisher of their old age. And it was no small pleasure to Daphnis to be praised so in the hearing of Chloë. And when, besides, they said that he must and should tarry with them the next day because it was their sacrifice to Bacchus, it wanted but a little that for very pleasure the ravished lover had worshipped them instead of Bacchus himself; and therefore presently he drew out of his scrip



καὶ τοὺς θηραθέντας δὲ τῶν ὀρνίθων καὶ τούτους ἐς τράπεζαν νυκτερινὴν ὑπτρέπιζον.

Δεύτερος κρατὴρ ἴστατο καὶ δεύτερον πῦρ ἀνεκάετο. καὶ ταχὺ μάλα νυκτὸς γενομένης δευτέρας τραπέζης ἐνεφοροῦντο· μεθ' ἣν τὰ μὲν μυθολογήσαντες, τὰ δὲ ἄσαντες εἰς ὑπνον ἐχώρουν, Χλόη μετὰ τῆς μητρὸς, Δρύας ἅμα Δάφνιδι. Χλόη μὲν οὖν οὐδὲν χρηστὸν ἦν, ὅτι μὴ τῆς ἐπιούσης ἡμέρας ὀφθησόμενος ὁ Δάφνις. Δάφνις δὲ κενὴν τέρψιν ἐτέρπετο· τερπνὸν γὰρ ἐνόμιζε καὶ πατρὶ συγκοιμηθῆναι Χλόης· ὥστε περιέβαλλεν αὐτὸν καὶ κατεφίλει πολλάκις, ταῦτα πάντα ποιεῖν Χλόην ὀνειροπολούμενος.

10. Ὡς δὲ ἐγένετο ἡμέρα, κρύος μὲν ἦν ἐξαίσιον καὶ αὖρα βόρειος ἀπέκαε πάντα. οἱ δὲ ἀναστάντες θύουσι τῷ Διονύσῳ κρινὸν ἐνιαύσιον, καὶ πῦρ ἀνακαύσαντες μέγα παρσκευάζοντο τροφήν. τῆς οὖν Νάπης ἀρτοποιούσης καὶ τοῦ Δρύαντος τὸν κρινὸν ἐψοντος, σχολῆς ὁ Δάφνις καὶ ἡ Χλόη λαβόμενοι προῆλθον τῆς αὐλῆς ἵνα ὁ κιττός· καὶ πάλιν βρόχους στήσαντες καὶ ἰξὸν ἐπαλείψαντες ἐθήρων πλῆθος οὐκ ὀλίγον ὀρνίθων. ἦν δὲ αὐτοῖς καὶ φιλημάτων ἀπόλαυσις συνεχῆς καὶ λόγων ὁμιλία τερπνή· "Διὰ σέ ἦλθον, Χλόη." "Οἶδα, Δάφνι." "Διὰ σέ ἀπολλύω τοὺς ἀθλίους κοψίχους." "Τίς<sup>1</sup> οὖν σοι γένωμαι;" "Μέμνησό μου." "Μνημονεύω, νῆ τὰς Νύμφας, ἅς ὡμοσά ποτε εἰς ἐκεῖνο τὸ αἶντρον, εἰς ὃ ἤξομεν εὐθέως,<sup>2</sup> ἂν ἡ

<sup>1</sup> Ἀ τί, but cf. τίς ἐκεῖνος θεασάμενος ἴσται; 4. 8 πρὶ γένε-  
μαι <sup>2</sup> πρὶ εὐθείας

good store of sweet-cakes and the birds he had caught, and these were ordered to be made ready for supper.

A fresh bowl of wine was set, a new fire kindled up, and night soon coming on they fell to eat again. When supper was done and part of their time was spent in telling of old tales, part in singing some of the ditties of the fields, they went to bed, Chloe with her mother, Daphnis with Dryas. But then nothing was sweet and pleasing to poor Chloe but that the next morning she should see her Daphnis again; and Daphnis entertained the night himself with a fantastic, empty pleasure; for it was sweet to his imagination to lie but with the father of Chloe, and he often embraced and kissed him, dreaming to himself that it was she.

10. In the morning it was a sharp frost and the north wind was very nipping, when they all rose and prepared to celebrate. A young ram was sacrificed to Bacchus and a huge fire built up to cook the meat. While Nape was making the bread and Dryas boiling the ram, Daphnis and Chloe had time to go forth as far as the ivy-bush; and when he had set his snares again and pricked his lime-twigs, they not only caught good store of birds, but had a sweet collation of kisses without intermission, and a dear conversation in the language of love: "Chloe, I came for thy sake." "I know it, Daphnis." "'Tis long of thee that I destroy the poor birds." "What wilt thou with me?" "Remember me." "I remember thee, by the Nymphs by whom heretofore I have sworn in yonder cave, whither we will go as

<sup>1</sup> or, less likely (cf. 4. 35), "What wilt thou shall become of me?"

χρὸν τακῇ." "Ἄλλὰ πολλή ἐστι Χλόη, καὶ  
δέδοικα μὴ ἐγὼ πρὸ ταύτης τακῶ." "Θάρρει,  
Δάφνι, θερμός ἐστιν ὁ ἥλιος." "Εἰ γὰρ οὕτως  
γένοιτο, Χλόη, θερμός, ὡς τὸ καὶον πῦρ τὴν  
καρδίαν τὴν ἐμήν." "Παίξεις ἀπατῶν με." "Οὐ  
μὰ τὰς αἰγας, ἅς σύ με ἐκέλευες ὁμνύειν."

11. Τοιαῦτα ἀντιφωνήσασα πρὸς τὸν Δάφνιν  
ἡ Χλόη καθάπερ Ἡχώ, καλούντων αὐτοὺς τῶν  
περὶ τὴν Νύκην, εἰσέδραμον πολὺ περιττοτέραν  
τῆς χθιζῆς θήραν κομίζοντες. καὶ ἀπαρξάμενοι  
τῷ Διονύσῳ κρατῆρος ἡσθιον κιττῷ τὰς κεφαλὰς  
ἐστεφανωμένοι. καὶ ἐπεὶ καιρὸς ἦν, ἰακχάσαντες<sup>1</sup>  
καὶ εὐάσαντες προύνεμπον τὸν Δάφνιν πλήσαντες  
αὐτοῦ τὴν πήραν κρεῶν καὶ ἄρτων. ἔδωκαν δὲ  
καὶ τὰς φάττας καὶ τὰς κίχλας Λύμῳ καὶ  
Μυρτάλῃ κομίζειν, ὡς αὐτοὶ θηράσοντες<sup>2</sup> ἄλλας,  
ἔστ' ἂν ὁ χειμῶν μὲν καὶ ὁ κιττός μὴ λείπῃ. ὁ  
δὲ ἀπῆε φιλίσας αὐτοὺς προτέρους Χλόης, ἵνα  
τὸ ἐκείνης καθαρὸν μείνῃ φίλημα. καὶ ἄλλας  
δὲ πολλὰς ἦλθεν ὁδοὺς ἐπ' ἄλλαις τέχναις· ὥστε  
μὴ παντάπασιν αὐτοῖς γενέσθαι τὸν χειμῶνα  
ἀνέραστον.

12. Ἦδη δὲ ἦρος ὑρχομένου καὶ τῆς μὲν χιόνος  
λυομένης, τῆς δὲ γῆς γυμνουμένης καὶ τῆς πύας  
ὑπανθούσης, οἳ τε ἄλλοι νομεῖς ἤγον τὰς ἀγέλας  
εἰς νομήν, καὶ πρὸ τῶν ἄλλων Χλόη καὶ Δάφνις,  
οἷα μίξονι δουλεύοντες ποιμένοι. εὐθὺς οὖν δρόμος  
ἦν ἐπὶ τὰς Νύμφας καὶ τὸ ἄντρον, ἐντεῦθεν ἐπὶ  
τὸν Πάνα καὶ τὴν Πίτυν, εἶτα ἐπὶ τὴν δρυὴν ὑφ'<sup>3</sup>  
ἦν καθίζοντες καὶ τὰς ἀγέλας ἐνεμον<sup>4</sup> καὶ ἀλλή-

<sup>1</sup> Unii ἰακχέουσ.

ii ἔλλα, iii ἔλλο

<sup>2</sup> A πορ. ἰκφορο ἔλλατ Par i ἔλλοτε,

<sup>3</sup> A ἐς τὴν δρυὴν ὑφ' <sup>4</sup> A νεμοῖτες

soon as ever the snow melts." "But it lies very deep, Chloe, and I fear I shall melt before the snow." "Courage, man; the Sun burns hot." "I would it burnt like that fire which now burns my very heart." "You do but gibe and cozen me!" "I do not, by the goats by which thou didst once bid me to swear to thee."

11. While Chloe, like another Echo, was holding her antiphons to Daphnis, Nape called and in they ran, with even more birds than had been taken the day before. Now when they had made a libation from the bowl to Dionysus, they fell to their meat, with ivy crowns upon their heads. And when it was time, having cried the *Jacchus* and *Eucœ*, they sent away Daphnis, his scrip first crammed with flesh and bread. They gave him too the stock-doves and thrushes to carry *Lamo* and *Myrtale*, as being like to catch themselves more while the frost and ivy lasted. And so Daphnis went his way when he had kissed the rest first and then Chloe, that he might carry along with him her kiss untouched and entire. And now by that device and now by this he came often thither, inasmuch that the winter escaped not away wholly without some fruition of the sweets of love.

12. It was now the beginning of spring, the snow melting, the earth uncovering herself, and the grass growing green, when the other shepherds drove out their flocks to pasture, and Chloe and Daphnis before the rest, as being servants to a greater shepherd. And forthwith they took their course up to the *Nymphs* and that cave, and thence to *Pan* and his pine; afterwards to their own oak, where they sate

λους κατεφίλουν. ἀνεζήτησάν τε καὶ ἄνθη, στεφανώσαι θέλοντες τοὺς θεοὺς· τὰ δὲ ἄρτι ὁ ξέφυρος τρέφων καὶ ὁ ἥλιος θερμαίνων ἐξήγευ, ὅμως δὲ εὗρεθῇ καὶ ἰα καὶ νύρκισσος καὶ ἀναγαλλίς καὶ ὄσα ἦρος πρωτοφορήματα. καὶ τούτοις<sup>1</sup> στεφανοῦντες τὰ ὑγύλματα κατίσπεισαν ἢ μὲν Χλόη ἀπ' αἰῶν τινῶν ὁ δὲ Δάφνις ἀπὸ αἰγῶν γάλα νέον. ἀπὴρξαντο καὶ σίριγγος, καθύπερ τὰς ἀηδόνας ἐς τὴν μουσικὴν ἐρεθίζοντες· αἱ δὲ ὑπεφθέγγοντο ἐν ταῖς λόχμας καὶ τὸν Ἴτυν κατ' ὀλίγον ἰκρίβουν, ὥσπερ ἀναμνησκόμεναι τῆς φίδης ἐκ μακρᾶς σιωπῆς.

13. Ἐκλήχασατό που καὶ ποίμνια,<sup>2</sup> ἐσκίρτησάν που καὶ ἄρνες, καὶ ταῖς μητρίσιν ὑποκλάσαντες αὐτοὺς τὴν θηλὴν ἔσπασαν. τὰς δὲ μήπω τετοκυίας οἱ κριοὶ κατεδίωκόν τε<sup>3</sup> καὶ κάτω<sup>4</sup> στίσαντες ἔβαινον ἄλλος ἄλλην. ἐγίγοντο καὶ τρεῖς διώγματα καὶ ἐς τὰς αἶγας ἐρωτικώτερα πηδήματα, καὶ ἐμίχοντο περὶ τῶν αἰγῶν, καὶ ἕκαστος εἶχεν ἰδίας καὶ ἐφύλαττε μὴ τις αὐτὰς μοιχείῃ λαθῶν. κᾶν<sup>5</sup> γέροντας ὀρώντας ἐξώρμησεν<sup>6</sup> εἰς Ἀφροδίτην τὰ τοιαῦτα θεύματα· οἱ δὲ καὶ ἑνέοι καὶ<sup>7</sup> σφριγῶντες καὶ πολὺν ἤδη χρόνον ἔρωτα ζητοῦντες, ἐξεκύνοντο πρὸς τὰ ἀκούσματα καὶ ἐτίκοντο πρὸς τὰ θεύματα, καὶ ἐζήτηον καὶ αὐτοὶ περιττότερόν τι φιλήματος καὶ περιβολῆς, μίλιστα δὲ ὁ Δάφνις. οἷα γοῦν

<sup>1</sup> ποὺ τοῖτο : howe then to νέον ποὺ invert two 44 letter lines with encliticus thus ἢ μὲν Χ καὶ ἀπὸ αἰγῶν καὶ ἀπὸ αἰῶν τινῶν γάλα νέον καὶ τοῦτο στεφ. τὰ ὑγύλμ. κατίσπ. (A omits 2nd καὶ ἀπὸ : q marg. *forte* Δάφνις) <sup>2</sup> πο E : πλε -ον

<sup>3</sup> Α κατεδίωκοντες : ἢ κατεδίωκοντες <sup>4</sup> q καὶ κάτω <sup>5</sup> πο Bmuck : πλε καὶ <sup>6</sup> Α -σαν <sup>7</sup> p omits <sup>8</sup> Α omits

down to look to their flocks and kiss each other. They sought about for flowers too to crown the statues of the Gods. The soft breath of Zephyrus, and the warm Sun, had but now brought them forth ; but there were then to be found the violet, the daffodil, the anagall, with the other primes and dawnings of the spring. And when they had crowned the statues of the Gods with them, they made a libation with new milk, Chlœ from the sheep and Daphnis from the goats. They paid too the first-fruits of the pipe, as it were to provoke and challenge the nightingales with their music and song. The nightingales answered softly from the groves, and as if they remembered their long intermitted song, began by little and little to jug and warble their *Tereus* and *Itys* again.<sup>1</sup>

13. Here and there the blating of the flocks was heard, and the lambs came skipping and inclined themselves obliquely under the dams to wriggle and nuzzle at their dugs. But those which had not yet teemed, the rams pursued, and had their will of them. There were seen too the more ardent chases of the he-goats, which sometimes had battles for the she's, and everyone had his own wives and kept them solicitously. Even old men, seeing such sights as these, had bin pricked to love, but the young and lusty were wholly inflamed with what they heard and melted away with what they saw, and amongst them was Daphnis chief. For he, as having spent

<sup>1</sup> Thorenley has added *Tereus*; the nightingale's song was the lament of a metamorphosed woman for the child *Itys* (see *intro.*).

## DAPHNIS AND CHLOE

ἐνηβήσας τῇ κατὰ τὸν χειμῶνα αἰκουρία καὶ ἀσχαλία,<sup>1</sup> πρὸς τε τὰ φιλήματα ἄργα καὶ πρὸς<sup>2</sup> τὰς περιβολὰς ἐσκιτάλιζε, καὶ ἦν ἐς πᾶν ἔργον περιεργότερος καὶ θρασύτερος.

14. Ἦιτοι δὲ τὴν Χλόην χαρίσασθαι οἱ πᾶν ὅσον βούλεται καὶ γυμνὴν γυμνῷ συγκατακλιθῆναι μακρότερον ἢ πρόσθεν εἴωθεσαν (τοῦτο γὰρ δὴ λείπειν τοῖς Φιλητᾶ παιδεύμασιν), ἵνα δὴ γένηται τὸ μόνον ἔρωτα παῦρον φάρμακον. τῆς δὲ πυνθανομένης τί πλέον ἐστὶ φιλήματος καὶ περιβολῆς καὶ αὐτῆς κατακλίσεως, καὶ τί ἔγνωκε<sup>3</sup> δρᾶσαι γυμνὸς γυμνῇ συγκατακλιθεῖς,<sup>4</sup> "Τοῦτο," εἶπεν, "ὃ οἱ κριοὶ ποιοῦσι τὰς οἷς καὶ οἱ τράγοι τὰς αἰγας. ὁρᾷς ὥς μετὰ τοῦτο τὸ ἔργον οὔτε ἐκεῖναι φεύγουσιν ἔτι αὐτοὺς οὔτε ἐκεῖνοι κύμνουσι διώκοντες, ἀλλ' ὥσπερ κοινῆς λοιπὸν ἀπολαύσαντες ἡδονῆς συννέμονται; γλυκύ τι, ὥς ἔοικεν, ἐστὶ τὸ ἔργον καὶ νικᾷ τὸ ἔρωτος πικρόν." "Εἶτα οὐχ ὁρᾷς, ὦ Δάφνι, τὰς αἰγας καὶ τοὺς τράγους καὶ τοὺς κριοὺς καὶ τὰς οἷς, ὥς ὀρθοὶ μὲν ἐκεῖνοι δρῶσιν, ὀρθαὶ δὲ ἐκεῖναι πύσχουσιν, οἱ μὲν πηδήσαντες, αἱ δὲ κατανωτίζονται; σὺ δὲ με ἀξιοῖς συγκατακλιθῆναι, καὶ ταῦτα γυμνῇ. καίτοιγε ἐκεῖναι πόσον ἐνδεδυμένης ἐμοῦ λασσιώτεραι; πείθει δὲ<sup>5</sup> Δάφνις, καὶ συγκατακλιθεὶς αὐτῇ πολὺν χρόνον ἔκειτο, καὶ οὐδὲν ὥν ἔνεκα ἄργα ποιεῖν ἐπιστάμετος, ἀνίστησιν αὐτὴν καὶ κατόπιν περιεφύετο μιμούμενος τοὺς τράγους.

<sup>1</sup> so Coh. cf. 8: πᾶσι ἀσχαλίᾳ      <sup>2</sup> ἔργα καὶ πρὸς: A καὶ

<sup>3</sup> A ἔγνω καὶ: πρὶ ἔγνω      <sup>4</sup> πᾶσι κλιθεῖς (and below)      <sup>5</sup> so B: πᾶσι κλιθεῖς

his time in keeping tediously at home all the winter, was carried furiously to kissing and embracing, and in what he did was now more vehement than ever before.

14. And therefore he asked of Chloe that she would lie by his side (for there was nothing but that remaining of the Institutes<sup>1</sup> of old Philetas), that he might try the only canon, the only medicine to ease the pain of love. Et Chloae seiscitanti quid amplius esset osculo, amplexu, et concubitu ipso, quidve statuisset patrare nudus cum nuda concumbendo, "Illud," inquit "quod arietes ovibus, quod hirci capris faciant. vides ut hoc opere peracto neque hac postea illos refugiant neque illi has insectando se postea fatigent, sed communem deinceps velut experti voluptatem una pascantur? dulce aliquid, ut videtur, hoc opus habet, atque amoris vincit amantudinem." "Quid? an non vides, Daphni, capras et hircos et arietes et oves, quemadmodum recti illi faciant et rectae contra istae patiantur, alteri insilientes, alterae dorso impositos admittentes? tu tamen a me petis ut una recumbam, idque nuda. atqui illae me, licet vestibus amicta, quanto sunt hirsutiores?" Daphnis tamen ei persuadet, et concumbens cum ea diu iacuit; nesciusque ullam earum rerum agere, quarum gratia tanto libidinis impetu concitabatur, eam erigit et a tergo, hircos imitatus, ei adhesit.

<sup>1</sup> *Instructionum.*



πολὺν δὲ μᾶλλον ἀπορηθεὶς, καθίσας ἔκλαεν εἰ καὶ κριῶν ἀμαθέστερος εἰς τὰ ἔρωτος ἔργα.

15. Ἦν δὲ τις αὐτῷ γείτων, γεωργὸς γῆς ἰδίας, Χρόμις<sup>1</sup> τὸ ὄνομα, παρηθῶν ἤδη τὸ σῶμα. τούτῳ γύναιον ἦν ἐπακτὸν ἐξ ἄστειος, νέον καὶ ὠραίον καὶ ἀγροικίας ἀβρότερον. τούτῳ Λυκαίνιον ὄνομα ἦν. αὕτη ἡ Λυκαίνιον ὀρώσα τὸν Δάφνιν καθ' ἐκίστην ἡμέραν παρελαύνοντα τὰς αἰγας ἔωθεν εἰς νομήν, νύκτωρ ἐκ νομῆς, ἐπεθύμησεν ἐραστὴν κτήσασθαι δώροις δελεάσασα. καὶ δὴ ποτε λοχήσασα μόνον, καὶ σύριγγα δῶρον ἔδωκε καὶ μέλι ἐν κηρίῳ καὶ πήραν ἐλαφείου.<sup>2</sup> εἰπεῖν δέ τι ὤκνει, τὸν Χλόης ἔρωτα καταμαντευομένη· πάντα<sup>3</sup> γὰρ ἑώρα προσκείμενον αὐτὸν τῇ κόρῃ.

Πρότερον μὲν οὖν ἐκ νευμάτων καὶ γέλωτος συνεβάλετο τούτο, τότε δὲ ἐξ ἐωθινοῦ σκηψαμένη πρὸς Χρόμιν ὡς παρὰ τίκτουσαν ἄπεισι γείτονα, κατόπιν τε αὐτοῖς παρηκολούθησε<sup>4</sup> καὶ εἰς τινα λόχμην ἐγκρύψασα ἑαυτήν, ὡς μὴ βλέποιστο, πάντα ἤκουσεν ὅσα εἶπον, πάντα εἶδεν ὅσα ἔπραξαν· οὐκ ἔλαθεν αὐτὴν οὐδὲ κλαύσας ὁ Δάφνης. συναλγίσασα δὴ τοῖς ἀθλίοις καὶ καιρὸν ἤκειν νομίσασα διττόν, τὸν μὲν εἰς τὴν ἐκείνων σωτηρίαν τὸν δὲ εἰς τὴν ἑαυτῆς ἐπιθυμίαν, ἐπιτεχνᾷται τι τοιόνδε·

16. τῆς ἐπιούσης ὡς παρὰ τὴν γυναῖκα λαβὴν<sup>5</sup>

<sup>1</sup> so E, cf. Theocr. i. 24: Ἄ Χρόμις (ὅτι Χρόμις below and Χρόμης 4. 58:) μη Χρόμις    <sup>2</sup> μη ἐλάφον    <sup>3</sup> μη τάνου

at multo magis anhu pendens sedit, et ploravit quod arietibus rudior rerum amatoriarum esset.

15. But there was a certain neighbour of his, a landed man, Chronis his name, and was now by his age somewhat declining. He married out of the city a young, fair, and buxom girl, one that was too fine and delicate for the country and a clown. Her name was Lyeonidium, and she, observing Daphnis as every day early in the morning he drove his goats by to the fields and home again at the first twilight, had a great mind to beguile the youth by gifts to become her sweetheart. And therefore once when she had skulked for her opportunity and caught him alone, she had given him a curious fine pipe, some precious honeycombs, and a new scrip of stag-skin, but durst not break her mind to him because she could easily conjecture at that dear love he bore to Chloë; for she saw him wholly addicted to the girl.

So much then she had perceived before by the winking, nodding, laughing, and tittering that was between them. But that morning she had made Chronis believe that she was to go to a woman's labour, and had followed softly behind them two at some distance, and then slipped away into a thicket and hid herself; and so had heard all that they said and seen too all that they did, and even the tears of the untaught Daphnis had bin perfectly within her sight. Wherefore she began to condole the condition of the wretched lovers, and finding that she had light upon a double opportunity, she projected to accomplish both her desires by this device:

16. The next day, making as if she went to that

<sup>4</sup> Ἄ το αὐτῇ παρὰ τῇ αὐτῇ αὐτῇ  
 text": Ἄ λαβὴν: τὸν αὐτὸν τὸν αὐτὸν  
<sup>5</sup> "as a pre-

ἀπιοῦσα, φανερώς ἐπὶ τὴν ἐρῦν ἐν<sup>1</sup> ἢ ἐκάθητο<sup>2</sup> Δάφνις καὶ Χλόη παραγίνεται, καὶ ἀκριβῶς μμησαμένη τὴν τεταραγμένην "Σῶσόν με," εἶπε, "Δάφνι, τὴν ἄθλιαν. ἐκ<sup>3</sup> μοι τῶν χηνῶν τῶν εἴκοσιν ἑνα τὸν καλλιστον αἰτὸς ἤρπασε, καὶ οἷα μέγα φορτίον ἀρίμενος οὐκ ἐδυσιβή μετέωρος ἐπὶ τὴν συντήβη τὴν ὑψηλὴν κομίσαι ἐκείνην πέτραν, ἀλλ' εἰς τήνδε τὴν ὕλην τὴν ταπεινὴν ἔχων κατέπτεσε. σὺ τοίνυν πρὸς τῶν Νυμφῶν καὶ τοῦ Πανὸς ἐκείνου, συνκισελθὼν<sup>4</sup> εἰς τὴν ὕλην (μόνη γὰρ δέδοικα) σῶσόν μοι τὸν χῆνα, μηδὲ περιψῆς ἀτελῇ μου τὸν ἀριθμὸν γενόμενον. ταχὺ δὲ καὶ αὐτὸν τὸν αἰτὸν ἀποκτενεῖς καὶ οὐκέτι πολλοὺς ὑμῶν ἄρνας καὶ ἐρίφους ἀρπάσει. τὴν δὲ ἀγέλην τέως φρουρήσει Χλόη· πάντως αὐτὴν ἴσασιν αἱ αἴγες αἰεὶ σοι συννέμουσαν."

17. Οὐδὲν οὖν τῶν μελλόντων ὑποκτεύσας, ὁ Δάφνις εὐθὺς ἀνίσταται,<sup>5</sup> καὶ ἀρίμενος τὴν καλαῦροπα κατόπιν ἠκολούθει τῇ Λυκαινίῳ. ἡ δὲ ἡγεῖτο ὡς μακροτάτῳ τῆς Χλόης, καὶ ἐπειδὴ κατὰ τὸ πυκνότατον ἐγένοντο, πηγῆς πλησίον καθίσαι κελεύσασα αὐτόν, "Ἐρᾶς,"<sup>6</sup> εἶπε, "Δάφνι, Χλόης. καὶ τοῦτο ἔμαθον ἐγὼ νύκτωρ παρὰ τῶν Νυμφῶν ἐξ ὀνείρατος, καὶ τὰ χθιζῆ σου διηγῆσαντο δάκρυα καὶ ἐκέλευσίν σε σῶσαι διδαξαμένην τὰ ἔρωτος ἔργα. τὰ δὲ ἐστὶν οὐ φιλήματα καὶ περιβολὴ καὶ οἷα δρῶσι κριοὶ καὶ τράγοι, <ἀλλ'> ἄλλα ταῦτα πηδήματα καὶ τῶν ἐκεῖ γλυκύτερα· πρόσσεσι γὰρ αὐτοῖς χρόνος μακρότερος<sup>7</sup> ἡδονῆς.

<sup>1</sup> "at" <sup>2</sup> no Cob: A ἐκάθητο: B ἐκαθήετο <sup>3</sup> with Hrtzen, cf. i. 4: B ἔκ γὰρ καί <sup>4</sup> no Hrtzen: B συνεκισατο

<sup>5</sup> A ἀνίσταται <sup>6</sup> Pargm Irm: theis Uth omits Δάφνι...

woman again, she came up openly to the oak where Daphnis and Chloe were sitting together, and skilfully counterfeiting that she was scared, "Help, Daphnis, help me," quoth she; "an eagle has carried clean away from me the goodliest goose of twenty in a flock, which yet by reason of the great weight she was not able to carry to the top of that her wonted high crag, but is fallen down with her into yonder copse. For the Nymphs' sake and this Pan's, do thou, Daphnis, come in the wood with me and rescue my goose. For I dare not go in myself alone. Let me not thus lose the tale of my geese. And it may be thou mayst kill the eagle too, and then she will scarce come hither any more to prey upon the kids and lambs. Chloe for so long will look to the flock; the goats know her as thy perpetual companion in the fields."

17. Now Daphnis, suspecting nothing of that that was to come, gets up quickly, and taking his staff, followed Lycanium, who led him as far from Chloe as possibly she could. And when they were come into the thickest part of the wood and she had bid him sit down by a fountain, "Daphnis," quoth she, "thou dost love Chloe, and that I learnt last night of the Nymphs. Those tears which yesterday thou didst pour down were shewn to me in a dream by them, and they commanded me that I should save thee by teaching thee all that thou shouldst know. *Hæc autem non sunt basia et amplexus et qualia faciunt arietes hircique, sed saltus hi alii longeque illis dulciores; habent enim longius tempus voluptatis.*

Νυμφῶν and adds of Νύμφῶν before διηγέσαστο    † pB omit  
 <ἀλλ'> ἔ    ‡ as ἔ: mas -as

εἰ δὴ σοι φίλον ἀπηλλίχθαι κακῶν καὶ ἐν πείρᾳ γενέσθαι <τῶν> ζητουμένων τερπνῶν, ἴθι, παραδίδου μοι τερπνὸν σεαυτὸν μαθητὴν· ἐγὼ δὲ χαριζομένη ταῖς Νύμφαις ἐκεῖνα διδάξω."

18. Οὐκ ἐκαρτέρησεν ὁ Δάφνις ἰφ' ἡδονῆς, ἀλλ' ἅτε ἄγροικος καὶ αἰπόλος καὶ<sup>1</sup> ἐρῶν καὶ νέος, πρὸ τῶν ποδῶν καταπεσὼν τὴν Λυκαΐνιον ἰκέτευεν<sup>2</sup> ὅτι τάχιστα διδάξαι τὴν τέχνην, δι' ἧς ὁ βούλεται δράσει Χλόην. καὶ οἷσπερ τι μέγα καὶ θεόπεμπτον ἀληθῶς μέλλων διδίσκασθαι, καὶ ἔριφον αὐτῇ<sup>3</sup> δώσειν ἀπηγγεῖλατο καὶ τυροὺς ἀπαλοὺς πρωτορρύτου<sup>4</sup> γάλακτος καὶ τὴν αἶγα αὐτῇν, εὐρουσα δὴ ἡ Λυκαΐνιον αἰπολικὴν ἀφέλειαν<sup>5</sup> οἶαν οὐ προσεδόκησεν, ἦρχετο παιδεύειν τὸν Δάφνιν τοῦτον τὸν τρόπον· ἰκέλευσεν αὐτὸν καθίσαι πλησίον αὐτῆς ὡς ἔχει καὶ φιλήματα φιλεῖν οἷα εἰῶθαι καὶ ὅσα, καὶ φιλοῦντα ἅμα περιβάλλειν καὶ κατακλίνεσθαι χαμαί. ὡς δὲ ἐκαθέσθη καὶ ἐφίλησε καὶ κατεκλίθη, μαθοῦσα εὐεργόν τε<sup>6</sup> καὶ σφριγῶντα, ἀπὸ μὲν τῆς ἐπὶ πλευρὰν κατακλίσεως ἀνίστησιν, αὐτὴν δὲ ὑποστορέσασα ἐντέχνως ἐς τὴν τέως ζητουμένην ὁδὸν ἵηκε. τὸ δὲ ἐντεῖθεν οὐδὲν περὶ κυργάζετο<sup>7</sup> ξένον· αὐτὴ γὰρ ἡ φύσις λοιπὸν ἐπαίδευσεν τὸ πρακτέον.

19. Τελειωθείσης δὲ τῆς ἐρωτικῆς παιδαγωγίας, ὁ μὲν Δάφνις ἐτι ποιμενικὴν γνῶμην ἔχων ὥρμητο<sup>8</sup> τρέχειν ἐπὶ τὴν Χλόην καὶ ὅσα ἐπεπαίδευτο δρᾶν αὐτίκα, καθάπερ δεδοικῶς μὴ βραδύνας ἐπιλάβοιτο, ἡ δὲ Λυκαΐνιον κατασχούσα αὐτὸν ἔλαξεν ὥδε·

<τῶν> Herach      <sup>1</sup> p omits      <sup>2</sup> η .αι      <sup>3</sup> Α αὐτῇ  
σηφην, but such kids have lost their mothers (see below)

<sup>4</sup> ὁ πρωτορρύτου      <sup>5</sup> αἰ Ηοείαη : πιας ἀφελείαν      Αρ οἷα

If then thou wouldst be rid of thy misery, come on, deliver thyself to me a sweet scholar, and I, to gratify the Nymphs, will be thy mistress."

18. At this, Daphnis, as being a rustic goatherd and a sanguine youth, could not contain himself for mere pleasure, but throws himself at the foot of Lycænum and begs her that she would teach him that lesson quickly; and as if he were about to accept some rare and brave thing sent from the Gods, for her kindness he promised he would give her too a young kid, some of the finest beatings, nay, besides, he promised her the dam herself. Wherefore Lycænum, now she had found a rustic simplicity beyond her expectation, gave the lad all his instruction. *Iussit eum quam proxime ipsi posset sedere, necnon oscula figere qualia et quot consueverat, simul inter basiandum ruere in amplexus seseque humi reclinare. Ut ergo sedit et basiavit atque reclinato corpore iecit, ipsa iam edocta eum ad patrandum et capicem esse et turgentem, ab reclamatione in latus facta eum erexit, seseque tum perite substernens ad viam diu quæsitam direxit; deinde nihil præterea fecit, ipsa natura quod porro agendum restabat docente.*

19. Peracta tandem hac amatoria informatione, Daphnis, qui pastorem adhuc habebat mentem, statim ad Chloen cursum instituit et quæcumque didicerat statim exsequi parat, tanquam veritus ne, si paulisper moratus esset, illud ipsum oblivioni traderet. verum Lycænum ipsum inhibuit sic

<sup>1</sup> so E: A ἀεργεῖν το: πρ ἀεργεῖν δυνάμενος  
περιπαύετο <sup>2</sup> πρ ἔργου

<sup>3</sup> CIII

“Ἐτι καὶ ταῦτά σε δεῖ μαθεῖν, Δάφνι. ἐγὼ γυνὴ τυγχάνουσα πέπονθα νῦν οὐδέν. πάλαι γάρ με ταῦτα ἀνὴρ ἄλλος ἐπαίδευσε μισθὸν τὴν παρθενίαν λαβών. Χλόη δὲ συμπαλαίουςά σοι ταύτην τὴν πάλην, καὶ <sup>1</sup> οἰμῶξει καὶ κλαύσεται κὰν <sup>2</sup> αἵματι κείσεται πολλῷ καθάπερ πεφονευμένη. ἀλλὰ σὺ τὸ αἶμα μὴ φοβήθης, ἀλλ’ ἡνίκα ἂν πείσῃς αὐτήν σοι παρασχεῖν, ἄγαγε αὐτὴν εἰς τοῦτο τὸ χωρίον, ἵνα κὰν βοήσῃ <sup>3</sup> μηδεὶς ἀκούσῃ, κὰν δακρύσῃ <sup>4</sup> μηδεὶς ἴδῃ, κὰν αἰμίσχθῃ λούσῃται τῇ πηγῇ. καὶ μέμνησο, ὅτι σε ἐγὼ ἄνδρα πρὸ Χλόης πεποίηκα.”

20. Ἢ μὲν οὖν Λυκαίνιον τοσαῦτα ὑποθεμένη, κατ’ ἄλλο μέρος τῆς ὕλης ὑπῆλθεν ὡς ἔτι ζητοῦσα τὸν χῆνα. ὁ δὲ Δάφνις εἰς λογισμὸν ἄγων τὰ εἰρημένα τῆς μὲν προτέρας ὁρμῆς ἀπήλλακτο, διοχλεῖν δὲ τῇ Χλόῃ περιττότερον ὤκνει φιλήματος καὶ περιβολῆς, μήτε βοῆσαι θέλων αὐτὴν ὡς πρὸς πολέμιον, μήτε δακρῦσαι ὡς ἀλγοῦσαν, μήτε αἰμαχθῆναι καθάπερ πεφονευμένην. ἀρτιμαθὴς γὰρ ὢν ἐδεδοίκει τὸ αἶμα καὶ ἐνόμιζεν ὅτι ἄρα ἐκ μόνοῦ τραύματος αἶμα γίνεται.

Γνοὺς δὲ τὰ συνήθη τέρπεσθαι μετ’ αὐτῆς ἐξέβη τῆς ὕλης· καὶ ἐλθὼν ἱν’ ἐκάθητο στεφανίσκον ἰὼν πλέκουσα, τὸν τε χῆνα τοῦ ἀετοῦ τῶν ὀνύχων ἐφείσατο ἐξαρπίσαι καὶ περιφύε <sup>5</sup> ἐφίλησεν, οἷον ἐν τῇ τέρψει Λυκαίνιον· τοῦτο γὰρ ἐξῆν ὡς ἀκίνδυνον. ἡ δὲ τὸν στέφανον ἐφῆρμοςεν αὐτοῦ τῇ κεφαλῇ καὶ τὴν κόμην ἐφῆλησεν ὡς τῶν ἰὼν κραιττονα. κῆκ <sup>6</sup> τῆς πῆρας προκομίσασα <sup>7</sup>

<sup>1</sup> Ullrich omits <sup>2</sup> so Schaefer: una cal <sup>3</sup> A βοῆ <sup>4</sup> A δακρύσῃ <sup>5</sup> μη·θείς <sup>6</sup> so Schaefer: una cal <sup>7</sup> προκομίσασα  
ταλαθης: p προσκομ. ταλ. : Ullrich πρὸς: A omits το φάγειν

locuta: "Iusuper ista quoque te discere oportet, Daphni. ego, quæ sum mulier, nihil nunc passa sum insolens; olim enim me hæc vir alius docuit, pro mercede virginitate mea accepta. Chloë autem ubi tecum in hac pulcra colluctata erit, plorabit eiulabitque, immo luebit haud secus ac vulnerata multo manus sanguine. verum non est quod cruorem timens, sed quando ei persuaseris ut tibi morem gerat, tunc tu eam in hunc adducito locum, ubi si forte clamaverit nemo audiat, si lacrimaverit nemo videat, si cruore foedata erit fonte se abluat; neque unquam oblivioni trade quod ego te virum antequam Chloë fecerim.

20. These advertisements<sup>1</sup> given, Lycænum went away through another glade of the wood, as if still she would look for her goose. Daphnidi autem dicta illa mente agitante prior ille impetus deferbuerat, verebaturque ullum Chloë fuessere negotium ultra osculum amplexumque, cavens ne vel illa veluti hoste conspecto conclamaret vel tanquam dolore affecta fieret, vel sanguine foedaretur tanquam contrucidata. modo enim edoctus a sanguine abhorrebat sanguinemque de solo vulnere sequi opinebatur. itaque constituit se cum illa consuetum in nulum oblectare.

And so he comes out of the wood up to the place where Chloë sits plaiting a garland of violets, and tells her he had rescued the goose from the claws of the eagle, then flinging his arms about her and clasping her to him, kissed her as he had Lycænum. But Chloë fits the chaplet to his head, and then kisses his locks as fairer and sweeter than the violets; and out of her scrip she gave him of her

<sup>1</sup> instructions.



# DAPHNIS AND CHLOE

παλάθης μοῖραν καὶ ἄρτους τινὰς ἔδωκε φαγεῖν, καὶ ἐσθίωντος ὑπὸ τοῦ στόματος ἤρπαξε καὶ οὕτως ἡσθιεν ὥσπερ νεοττὸς ὄρνιθος.

21. Ἐσθίωντων δὲ αὐτῶν καὶ περιττότερα φιλοῦντων ὧν ἡσθιον, καὺς ὑλιέων ὠφθη παραπλεύουσα. ἄνεμος μὲν οὐκ ἦν, γαλήνη δὲ ἦν, καὶ ἐρέττειν ἰδόκει. καὶ ἤρεττον ἐρρωμένως· ἠπεύγοντο γὰρ νεαλεῖς ἰχθύς<sup>1</sup> εἰς τὴν πόλιν διασώσασθαι τῶν τιμῶν<sup>2</sup> πλουσίων. οἶον οὖν εἰώθασιν ναῦται δρᾶν εἰς καμύτων ὑμέλειαν, τοῦτο κακεῖνοι δρῶντες τὰς κώπας ἀνέφερον. εἰς μὲν αὐτοῖς κελευστής ναυτικὰς ἤδεν ᾠδὰς, οἱ δὲ λοιποὶ καθ' ὅσον χορὸς ὁμοφώνως κατὰ καιρὸν τῆς ἐκείνου φωνῆς ἐβόων. ἡνίκα μὲν οὖν ἐν<sup>3</sup> ἀναπεπταμένη τῇ θαλάττῃ ταῦτα ἔπραττον, ἠφανίζετο ἡ βοή, χεομένης τῆς φωνῆς εἰς πολὺν ἀέρα· ἐπεὶ δὲ ἄκρα τιμὴ ὑποδραμόντες εἰς κόλπον μηνοειδῇ καὶ κοῖλον εἰσήλασαν, μείζων μὲν ἠκούετο <ἡ> βοή, σαφὴ δὲ ἐξέπιπτεν εἰς τὴν γῆν τὰ κελεύσματα.<sup>4</sup> κοῖλος γὰρ αὐλῶν<sup>5</sup> ὑποκείμενος καὶ τὸν ἦχον εἰς αὐτὸν ὡς ὄργανον δεχόμενος, πάντων τῶν <ποιουμένων καὶ> λεγομένων μιμητὴν φωνὴν ἀπεδίδου, ἰδίᾳ μὲν τῶν κωπῶν τὸν ἦχον, ἰδίᾳ δὲ τὴν βοήν<sup>6</sup> τῶν ναυτῶν. καὶ ἐγένετο ἄκουσμα τερπνόν· φθανούσης γὰρ τῆς ἀπὸ τῆς θαλάττης φωνῆς, ἡ ἐκ τῆς γῆς φωνὴ τοσοῦτον ἐπαύετο βράδιον<sup>7</sup> ὅσον ἤρξατο.

<sup>1</sup> Ἁ ἰχθύες τῶν ποταμίων (Iroun 2. 12)      <sup>2</sup> cf. Hesiod. Theog. 2. 13: πᾶσι τινῶν      <sup>3</sup> πᾶσι τινῶν      <sup>4</sup> πᾶσι τινῶν      <sup>5</sup> πᾶσι τινῶν      <sup>6</sup> πᾶσι τινῶν      <sup>7</sup> πᾶσι τινῶν

eakes and sinnels to eat, and snatched it by stealth from his mouth again as he was eating, and fed like a young bird in a nest.

21. While thus they eat and take more kisses then bits, they saw a fisherman's boat come by. The wind was down, the sea was smooth, and there was a great calm. Wherefore when they saw there was need of rowing, they fell to ply the oars stoutly. For they made haste to bring in some fish fresh from the sea to fit the palate of one of the richer citizens of Mytilene. That therefore which other mariners use to elude the tediousness of labour, these began, and held on as they rowed along. There was one amongst them that was the boatswain, and he had certain sea-songs. The rest, like a chorus all together, strained their throats to a loud hollin, and caught his voice at certain intervals. While they did thus in the open sea, their voices vanished, as being diffused in the vast air. But when they came under a promontore into a flexuous, horned, hollow bay, there, as the voices of the rowers were heard stronger, so the songs of the boatswain to the answering mariners fell clearer to the land. For a hollow valley below received into itself that shrill sound as into an organ, and by an imitating voice rendered from itself all that was said, all that was done, and everything distinctly by itself; by itself the clattering of the oars, by itself the whooping of the seamen; and certainly it was a most pleasant hearing. The sound coming first from the sea, the sound from the land ended so much the later by how much it was slower to begin.

μακρὰν ὁρῶντες αὐτῶν (ἢ αὐτῶν) ἄ γλῶσσαν B ὑπερεκτετατοί  
 < τοιοῦται. καὶ > R \* so E: καὶ φωνῆς from above  
 ? "later," cf. i. 28

22. Ὁ μὲν οὖν Δάφνις εἰδὼς τὸ πραττόμενον μὴ τῇ θαλίᾳ προσεῖχε, καὶ ἐτέρπετο τῇ νηὶ παρατρεχούσῃ τὸ πεδῖον θάττον πτεροῦ, καὶ ἐπειράτό τινα διασώσασθαι τῶν κελευσμάτων,<sup>1</sup> ὡς γένοιτο τῆς σύριγγος μέλη. ἡ δὲ Χλόη τότε πρῶτον πειρωμένη τῆς καλουμένης ἡχοῦς ποτὲ μὲν εἰς τὴν θύλατταν ὑπέβλεπε τῶν ναυτῶν κελευόντων, ποτὲ δὲ εἰς τὴν ὕλην ὑπέστρεφε ζητοῦσα τοὺς ἀντιφωνοῦντας. καὶ ἐπεὶ παραπλευσάντων<sup>2</sup> ἦν κὶν τῷ αὐλῶνι σιγῇ, ἐπυνθύνετο τοῦ Δάφνιδος, εἰ καὶ ὀπίσω τῆς ἄκρας ἐστὶ θάλαττα καὶ ναῖς ἄλλη παραπλεῖ καὶ ἄλλοι ναῦται τὰ αὐτὰ ἡδον καὶ ἅμα πάντες σιωπῶσι. γελάσας οὖν ὁ Δάφνις ἡδὺν καὶ φιλήσας ἡδῖον φίλημα καὶ τὸν τῶν ἰων στέφανον ἐκείνῃ περιθείς, ἤρξατο αὐτῇ μυθολογεῖν τὸν μῦθον τῆς Ἠχοῦς, αἰτήσας, εἰ διδάξειε, μισθὸν παρ' αὐτῆς ἄλλα φιλήματα δέκα.

23. "Νυμφῶν, ὦ κόρη, πολὺ <τὸ> γένος, Μελίαι<sup>3</sup> καὶ Δρυάδες καὶ Ἑλαιοι, πᾶσαι καλαί, πᾶσαι μουσικαί.<sup>4</sup> καὶ μιᾷς τούτων θυγάτηρ Ἠχὼ γίνεται, θνητὴ μὲν ἐκ πατρὸς θνητοῦ, καλὴ δὲ ἐκ μητρὸς καλῆς. τρέφεται μὲν ὑπὸ Νυμφῶν, παιδεύεται δὲ ὑπὸ Μουσῶν συρίττειν, αὐλεῖν, τὰ πρὸς λύραν, τὰ πρὸς κιθάραν, πᾶσαν ᾠδὴν. ὥστε

<sup>1</sup> so L: ἢ τῶν φερέτων: A τὰ τῶν λευκοσμάτων  
 παρ' αὐτοῦ. <τὸ> K. <sup>2</sup> so Jahn: ἢ καὶ Μελίαι  
 καὶ <sup>3</sup> ἢ αὐτὸ καὶ πᾶσι. ε. πᾶσι. μ.

22. Daphnis, therefore, knowing what it was, attended wholly to the sea, and was sweetly affected with the pinnace gliding by like a bird in the air, endeavouring the while to preserve to himself some of those tones<sup>1</sup> to play afterwards upon his pipe. But Chloë, having then her first experience of that which is called echo, now cast her eyes towards the sea, minding the loud songs of the mariners, now to the woods, seeking for those who answered from thence with such a clamour. And when because the pinnace was passed away there was in the valley too a deep silence, she asked of Daphnis whether there were sea beyond the promontore and another ship did pass by there, and whether there were other mariners that had sung the same songs and all now were whist<sup>2</sup> and kept silence together. At this, Daphnis laughed a sweet laugh, and giving her a sweeter kiss, put the violet chaplet upon her head, and began to tell her the tale of Echo, requiring first that when he had taught her that, he should have of her for his wages ten kisses more :

23. "There are of the Nymphs, my dear girl, more kinds than one. There are the Meliæ of the Ash, there are the Dryades of the Oak, there are the Heleæ of the Fen. All are beautiful, all are musical. To one of these Echo was daughter, and she mortal because she came of a mortal father, but a rare beauty, deriving from a beauteous mother. She was educated by the Nymphs, and taught by the Muses to play on the hautboy and the pipe, to strike the lyre, to touch the lute, and in sum, all music. And therefore when she was grown up and in the flower

<sup>1</sup> perhaps Thoruley intended "tunes."

<sup>2</sup> silent.

## DAPHNIS AND CHLOE

καὶ παρθενίας εἰς ἄνθος ἀκμάσασα ταῖς Νύμφαις  
συνεχόρευε, ταῖς Μούσαις συνῆδεν· ἄρρενας δὲ  
ἔφευγε πάντας καὶ ἀνθρώπους καὶ θεοὺς, φιλοῦσα  
τὴν παρθενίαν. ὁ Πᾶν ὀργίζεται τῇ κόρῃ, τῆς μου-  
σικῆς φθονῶν, τοῦ κάλλους μὴ τυχῶν, καὶ μανίαν  
ἐμβάλλει τοῖς ποιμέσι καὶ τοῖς αἰπόλοις. οἱ δὲ  
ὥσπερ κύες ἢ λύκοι διασπῶσιν αὐτὴν καὶ ῥίπ-  
τουσιν εἰς πᾶσαν γῆν ἔτι ἄδοντα· τὰ μέλη, καὶ τὰ  
μέλη <ἦ> Γῆ χαριζομένη Νύμφαις<sup>2</sup> ἔκρυσε  
πάντα καὶ ἐτήρησε τὴν μουσικὴν· καὶ <ἃ> γνώμη  
Μουσῶν ἀφίησι φωνὴν καὶ μιμεῖται πάντα, κα-  
θάπερ τότε ἡ κόρη, θεοὺς, ἀνθρώπους, ὄργανα,  
θηρία. μιμεῖται καὶ αὐτὸν συρίττοντα τὸν Πᾶνα·  
ὁ δὲ ἀκούσας ἀναπηδᾷ καὶ διώκει κατὰ τῶν ὀρῶν,  
οὐκ ἐρῶν τυχεῖν ἀλλ' ἢ τοῦ μαθεῖν, τίς ἐστίν ὁ  
λανθάνων μιμητής." <sup>3</sup> ταῦτα μυθολογήσαντα τὸν  
Δάφνιν οὐ ἔκα μόνον ἀλλὰ<sup>4</sup> φιλήματα, ἀλλὰ  
πάνυ πολλὰ κατεφίλησεν ἡ Χλόη· μικροῦ γὰρ  
καὶ τὰ αὐτὰ εἶπεν ἡ Ἰχῳ, καθάπερ μαρτυροῦσα  
ὅτι μηδὲν ἐψεύσατο.

24. Θερμότερου δὲ καθ' ἐκάστην ἡμέραν γινομένου τοῦ ἡλίου, οἱ αὐτοὶ μὲν ἦρος παυόμενοι τοῦ δὲ θέρου ἀρχόμενοι, πάλιν αὐτοῖς ἐγένοντο καιρὰ τέρψεις καὶ θέρειοι. ὁ μὲν γὰρ ἐνήχето ἐν τοῖς ποταμοῖς, ἡ δὲ ἐν ταῖς πηγαῖς ἐλουτο· ὁ μὲν δσύριττεν ἄμιλλώμενος πρὸς τὰς πίτυς, ἡ δὲ ἦδε ταῖς ἀηδύσιν ἐρίζουσα. ἐθῆρων ἀκρίδας λάλους,

<sup>1</sup> p. 249a. <h> Hirsch. <sup>2</sup> A. 201 N<sub>2</sub>. <h> E.  
"they" <sup>3</sup> on Richards: *unim* μαθηται. <sup>4</sup> on E, cf. 22. 23.  
A. 22. 23. *unim* count

of her virgin beauty, she danced together with the Nymphs and sang in consort with the Muses; but fled from all males, whether men or Gods, because she loved virginity. Pan sees that, and takes occasion to be angry at the maid, and to envy her music because he could not come at her beauty. Therefore he sends a madness among the shepherds and goatherds, and they in a desperate fury, like so many dogs and wolves, tore her all to pieces and flung about them all over the earth her yet singing limbs.<sup>1</sup> The Earth in observance of the Nymphs buried them all, preserving to them still their music property, and they by an everlasting sentence and decree of the Muses breathe out a voice. And they imitate all things now as the maid did before, the Gods, men, organs, beasts. Pan himself they imitate too when he plays on the pipe; which when he hears he bounces out and begins to jump over the mountains, not so much to catch and hold as to know what clandestine imitator that is that he has got." When Daphnis thus had told his tale, Chloe gave him not only ten more kisses but innumerable. For Echo said almost the same, as if to bear him witness that he did not lie.

24. But now, when the Sun grew every day more burning, the spring going out and summer coming in, they were invited to new and summer pleasure. Daphnis he swam in the rivers, Chloe she bathed in the springs; he with his pipe contended with the pines, she with her voice strove with the nightingales. Sometimes they hunted the prattling locusts, sometimes they caught the chirping grasshoppers.

<sup>1</sup> There is a pun in the Greek on μέλας "limbs" and μέλας "songs."

ελάμβανον τέττιγας ἤχοῦντας· ἄνθη συνέλεγον, δένδρα συνέσειον, ὁπώρας συνήσθιον.<sup>1</sup> ἤδη ποτὲ καὶ γυμνοὶ συγκατεκλίθησαν καὶ ἐν δέρμα αἰγὸς ἐπισύραντο. καὶ ἐγένετο ἂν γυνὴ Χλόη ῥαδίως, εἰ μὴ Δάφνιν ἐτάραξε τὸ αἷμα. ἀμέλει καὶ δεδοικὼς μὴ νικηθῇ τὸν λογισμὸν ποτε, πολλὰ γυμνοῦσθαι τὴν Χλόην οὐκ ἐπέτρεπεν· ὥστε ἐθαύμαζε μὲν ἡ Χλόη, τὴν δὲ αἰτίαν ᾗδεῖτο πυνθάνεσθαι.<sup>2</sup>

25. Ἐν τῷ θέρει τῷδε καὶ μνηστήρων πλήθος ἦν περὶ τὴν Χλόην καὶ πολλοὶ πολλαχόθεν ἐφοίτων παρὰ τὸν Δρύαντα πολλὰ<sup>3</sup> πρὸς γάμον αἰτοῦντες αὐτήν. καὶ οἱ μὲν τι δῶρον ἔφερον, οἱ δὲ ἐπηγγέλλοντο μεγάλα. ἡ μὲν οὖν Νύπη ταῖς ἐλπίσιν ἐπαιρομένη συνεβούλευεν ἐκδιδόμει· τὴν Χλόην, μὴδὲ κατέχειν οἶκοι πρὸς πλεον τηλικαύτην κόρην, ἢ τάχα μικρὸν ὕστερον νέμουσα ἄνδρα ποιήσεται· τινὰ τῶν ποιμένων ἐπὶ μῆλοις ἢ ῥόδοις, ἀλλ' ἐκείνην τε ποιῆσαι δέσποιναν οἰκίας, καὶ αὐτοὺς πολλὰ λαβόντας ἰδίῳ φυλάττειν αὐτὰ καὶ γησίῳ παιδίῳ· ἐγεγόνει δὲ αὐτοῖς ἄρρεν παιδίον οὐ πρὸ πολλοῦ τινος.

Ὁ δὲ Δρύας ποτὲ μὲν ἐθέλγετο τοῖς λεγομένοις (μεῖζονα γὰρ ἢ κατὰ ποιμαίνουσιν κόρην δῶρα ὠνομίζετο παρ' ἐκύστου), ποτὲ δὲ <ἐννοήσας> ὡς κρείττων ἐστὶν ἡ παρθένος μνηστήρων γεωργῶν, καὶ ὡς, εἴ ποτε τοὺς ὑλιθινοὺς γονέας εὖροι, μέγας αὐτοῖς εὐδαίμονας<sup>4</sup> θήσει, ἀνεβάλλετο τὴν ἀπόκρισιν καὶ εἶλε<sup>5</sup> χρόνον ἐκ χρόνου, καὶ ἐν τῷ τέως ὑπεκέρδαινεν οὐκ ὀλίγα δῶρα.

<sup>1</sup> so E: πᾶσι θεοῖσι καὶ θεσίοις    <sup>2</sup> μὴ πυνθάνεσθαι    <sup>3</sup> πρὶ  
omit <ἐν τῷ> Higgin.    <sup>4</sup> Ἀ αὐτὴν εὐδαίμονα    <sup>5</sup> ἡ ἔνεγκε

They gathered flowers together, together they shook the trees for mellow fruits. And now and then they lay side by side with a goatskin to their common coverlet. Et mulier Chloë facile esset facta nisi Daphnini sanguinis illius cogitatio terruisset. Certe veritus ne ratio aliquando sua dimoveretur sede, crebro ut nudaretur Chloë non permisit, quod quidem mirabatur Chloë, sed causam eius sciscitari verebatur.

25. That summer Chloë had many suitors, and many came from many places, and came often, to Dryas, to get his goodwill to have her. Some brought their gifts along with them, others promised great matters if they should get her. Nape was tempted by her hope, and began to persuade him that the girl should be bestowed, and to urge that a maid of her age should not longer be kept at home; for who knows whether one time or other she may not for an apple or a rose, as she keeps the field, make some unworthy shepherd a man; and therefore it was better she should now be made the dame of a house, and that they getting much by her, it should be laid up for their own son, for of late they had born a jolly boy.

But Dryas was variously affected with what was said. Sometimes he was ready to give way; for greater gifts were named to him by everyone then suited with a rural girl, a shepherdless. Sometimes again he thought the maid deserved better then to be married to a clown, and that if ever she should find her true parents she might make him and his family happy. Then he defers his answer to the wooers and puts them off from day to day, and in the interim has many presents.



Ἡ μὲν δὴ μαθοῦσα λυπηρῶς πάνυ διῆγε, καὶ τὸν Δάφνιν ἐλαίνθανεν ἐπὶ πολὺ λυπεῖν οὐ θέλουσα· ὥς δὲ ἐλιπάρει καὶ ἐνέκειτο πνυθανόμενος καὶ ἐλυπεῖτο μᾶλλον μὴ μαυθίνων ἢ ἐμολλε μαθών, πάντα αὐτῷ διηγεῖται, τοὺς μνηστευομένους ὥς πολλοὶ καὶ πλούσιοι, τοὺς λόγους οὓς ἡ Νάπη σπεύδουσα πρὸς τὸν γάμον ἔλεγεν, ὥς οὐκ ἀπίπατο Δρύας, ἀλλ' ὥς εἰς τὸν τρυγητὸν ἀναβέβληται. 26. Ἐκφρων ἐπὶ τούτοις ὁ Δάφνις γίνεται καὶ ἐδάκρυσε καθήμενος, ἀποθανεῖσθαι μηκέτι νεμούσης<sup>1</sup> Χλόης λέγων, καὶ οὐκ αὐτὸς μόνος, ἀλλὰ καὶ τὰ πρόβατα μετὰ τοιοῦτον ποιμένα.

Εἶτα ἀνενεγκὼν ἐθάρρει, καὶ πείσειν ἐνενόει τὸν πατέρα, καὶ ἓνα τῶν μνωμένων αὐτὸν ἠρίθμει, καὶ πολὺ κρατήσειν ἤλπιζε τῶν ἄλλων. ἐν αὐτὸν ἐτάραττεν· οὐκ ἦν Λάμων πλούσιος·<sup>2</sup> τοῦτο μόνον αὐτοῦ τὴν ἐλπίδα λεπτὴν εἰργάζετο. ὁμως δὲ ἐδόκει μνᾶσθαι, καὶ τῇ Χλῳῇ συνεδόκει. τῷ Λάμωνι μὲν οὖν οὐδὲν ἐτόλμησεν εἰπεῖν, τῇ Μυρτάλῃ δὲ θαρρήσας καὶ τὸν ἔρωτα ἐμήνυσε καὶ περὶ τοῦ γάμου λόγους προσήνεγκεν. ἡ δὲ τῷ Λάμωνι νύκτωρ ἐκοινώσατο. σκληρῶς δὲ ἐκείνου τὴν ἐντευξίν ἐνεγκύοντος, καὶ λοιδορήσαντος εἰ

<sup>1</sup> νεμούσης <sup>2</sup> Λαίλα ἀλλ' οὐδὲ Λαίθερος εἰ καὶ πλούσιος (Hutchinson 31) μέσων inter Herck; πικρὰ after εἰν.

When Chloe came to the knowledge of this, she was very sad, and hid it long from Daphnis because she would not give him a cause of grief. But when he was importunate and urged her to tell him what the matter was, and seemed to be more troubled when he knew it not, than he should be when he knew it, then, poor girl, she told him all, as well of the wooers that were so many and so rich, as of the words by which Nape incited Dryas to marry her speedily, and how Dryas had not denied it but only had put it off to the vantage. 26. Daphnis with this is at his wit's end, and sitting down he wept bitterly, and said that if Chloe were no longer to tend sheep with him he would die, and not only he, but all the flocks that lost so sweet a shepherdess.

After this passion Daphnis came to himself again and took courage, thinking he should persuade Dryas in his own behalf, and resolved to put himself among the wooers with hope that his desert would say for him, "Room for your betters." There was one thing troubled him worst of all, and that was, his father Lamo was not rich. That disheartened him, that allayed his hope much. Nevertheless it seemed best that he should come in for a suitor, and that was Chloe's sentence<sup>1</sup> too. To Lamo he durst not venture to speak, but put on a good face and spoke to Myrtila, and did not only shew her his love, but talked to her of marrying the girl. And in the night, when they were in bed, she acquainted Lamo with it. But Lamo entertaining what she said in that case very harshly, and chiding her that she should offer to make a match between a shepherd's

<sup>1</sup> verdict.

παιδὶ θυγάτριον ποιμένων προξενεῖ μεγάλην ἐν τοῖς γνωρίσμασιν ἐπαγγελλομένην τύχην, ὅς αὐτοὺς εὐρὼν τοὺς οἰκείους καὶ ἐλευθέρους θήσει καὶ δεσπότας ἀγρῶν μαϊζύνων, ἡ Μυρτιάλη διὰ τὸν ἔρωτα φοβουμένη, μὴ τελέως ἀπελπίσας ὁ Δάφνις τὸν γάμον τολμήσει τι θανατώδες, ἄλλας αὐτῷ τῆς ἀντιρρήσεως αἰτίας ἀπήγγελλε.

“Πένητές ἐσμεν, ὦ παῖ, καὶ δεόμεθα νύμφης φερούσης τι μᾶλλον <ἢ αἰτούσης>, οἱ δὲ πλούσιοι καὶ πλουσίων νυμφίων δεόμενοι. ἴθι δὴ, πείσον Χλόην, ἡ δὲ τὸν πατέρα μηδὲν αἰτεῖν μέγα καὶ γαμῖν. πάντως δέ που κῆκείνη φιλεῖ σε καὶ βοῦλεται συγκαθεύδειν πένητι καλῷ μᾶλλον ἢ πιθήκει πλουσίῳ.” 27. Μυρτιάλη μὲν, οὔποτε ἐλπίσασα Δρύαντα τούτοις συνθήσεσθαι μνηστῆρας ἔχοντα πλουσιωτέρους<sup>1</sup>, εὐπρεπῶς ᾤετο παρητῆσθαι<sup>2</sup> τὸν γάμον.

Δάφνις δὲ οὐκ εἶχε μέμφεσθαι τὰ λελογμένα, λειπόμενος δὲ πολὺ τῶν αἰτουμένων τὸ σύντηδες ἔρασταῖς πενομένοις ἔπραττεν, ἐδάκρυε καὶ τὰς Νύμφας αὖθις ἐκάλεε βοηθοὺς. αἱ δὲ αὐτῷ καθεύδοντι νύκτωρ ἐν τοῖς αἰτοῖς ἐφίστανται σχήμασιν ἐν οἷς καὶ πρότερον. ἔλεγε δὲ ἡ πρεσβυτάτη πάλιν. “Γάμου μὲν μέλει τῆς Χλόης ἄλλω θεῷ, δῶρα δέ σοι δώσομεν ἡμεῖς, ἂ θέλξει Δρύαντα. ἡ ναῦς, ἡ τῶν Μηθυμναίων νεανίσκων, ἥς τὴν λόγον

< ἢ αἰτούσ. > E (Ambr) by em.    <sup>1</sup> A τούτους    <sup>2</sup> A πρεσ.

daughter and such a youth as he, whose tokens did declare him a great fortune and of high extraction, and one that if his true parents were found would not only make them free but possessors of larger lands, Myrtale, considering the power of love, and therefore fearing, if he should altogether despair of the marriage, lest he should attempt something upon his life, returned him other causes than Lamo had, to contradict:

"My son, we are but poor, and have more need to take a bride that does bring us something than one that will have much from us. They, on the other side, are rich and such as look for rich husbands. Go thou and persuade Chloe, and let her persuade her father, that he shall ask no great matter, and give you his consent to marry. For, on my life, she loves thee dearly, and had rather a thousand times lie with a poor and handsome man than a rich monkey." 27. And now Myrtale, who expected that Dryas would never consent to these things because there were rich wooers, thought she had finely excused to him their refusing of the marriage.

Daphnis knew not what to say against this, and so finding himself far enough off from what he desired, that which is usual with lovers who are beggars, that he did. With tears he lamented his condition, and again implored the help of the Nymphs. They appeared to him in the night in his sleep, in the same form and habit as before, and she that was eldest spoke again: "Some other of the Gods takes the care about the marrying of Chloe, but we shall furnish thee with gifts which will easily make<sup>1</sup> her father Dryas. That ship of the Methymnæans,

<sup>1</sup> bring over, persuade.

αἱ σαί ποτε αἶγες κατέφαγον, ἡμέρᾳ μὲν ἐκείνῃ μακρὰν τῆς γῆς ὑπηνέχθη πνεύματι· νυκτὸς δέ, πελαγίου ταραξάντος ἀνέμου τὴν θάλατταν, εἰς τὴν γῆν εἰς τὰς τῆς ἄκρας πέτρας ἐξεβρύσθη. αὕτη μὲν οὖν διεφθάρη καὶ πολλὰ τῶν ἐν αὐτῇ· βαλάντιον δὲ τρισχιλίων δραχμῶν ὑπὸ τοῦ κύματος ἀπεπτύσθη, καὶ κεῖται φυκίοις κεκαλυμμένον πλησίον δελφίνου νεκροῦ, δι' ὃν<sup>1</sup> οὐδεὶς οὐδὲ προσήλθεν ὁδοιπόρος, τὸ δυσῶδες τῆς σηπεδόου παρατρέχων. ἀλλὰ σὺ πρόσελθε καὶ προσελθὼν ἀνελού καὶ ἀνελόμενος εὖς. ἱκανόν σοι νῦν δόξαι<sup>2</sup> μὴ πένητι· χρόνῳ δὲ ὕστερον ἔση καὶ πλούσιος.”

28. αἱ μὲν ταῦτα εἰποῦσαι τῇ νυκτὶ συναπῆλθον.

Γενομένης δὲ ἡμέρας ἀναπηδήσας ὁ Δάφνης περιχαρὴς ἤλαυνε ροίῳ πολλῷ τὰς αἶγας εἰς τὴν νομὴν, καὶ τὴν Χλόην φιλήσας καὶ τὰς Νύμφας προσκυνήσας κατήλθεν ἐπὶ θάλατταν, ὡς περιρᾶνασθαι θέλων, καὶ ἐπὶ τῆς ψύμμου, πλησίον τῆς κυματωγῆς<sup>3</sup> ἐβύδιζε ζητῶν τὰς τρισχιλίας. ἔμελλε δὲ ἄρα οὐ πολὺν κάματον ἔξειν· ὁ γὰρ δελφίς οὐκ ἀγαθὸν ὁδωδὼς αὐτῷ προσέπιπτεν ἐρριμμένος καὶ μυδῶν, οὐ τῇ σηπεδόνι καθάπερ ἡγεμόνι χρώμενος ὁδοῦ προσήλθέ τε εὐθὺς καὶ τὰ φυκία ἀφελὼν εὕρισκει τὸ βαλάντιον ἀργυρίου μεστόν. τοῦτο ἀνελόμενος καὶ εἰς τὴν πῆραν ἐνθέμενος, οὐ πρόσθιν ἀπῆλθε, πρὶν τὰς Νύμφας

<sup>1</sup> Ἀ οὐκίτι δὲ ἐν αὐτῇ ἡμερᾷ (sic οὐκί) <sup>2</sup> Ἀσχυοὶ ἀργαρεσίῳ  
 σὺ δείξαι <sup>3</sup> ἡ κυματώδους γῆς

when thy goats had eaten her cable, that very day was carried off by the winds far from the shore. But that night there arose a tempestuous sea-wind that blew to the land and dashed her against the rocks of the promontore; there she perished with much of that which was in her. But the waves cast up a purse in which there are three thousand drachmas, and that thou shalt find covered with ouse<sup>1</sup> hard by a dead dolphin, near which no passenger comes, but turns another way as fast as he can, detesting the stench of the rotting fish. But do thou make haste thither, take it, and give it to Dryas. And let it suffice that now thou art not poor, and hereafter in time thou shalt be rich." 28. This spoken, they passed away together with the night.

It was now day, and Daphnis leapt out of bed as full of joy as his heart could hold, and hurried his goats, with much whistling, to the field; and after he had kissed Chloe and adured the Nymphs, to the sea he goes, making as if that morning he had a mind to bedew himself with sea-water. And walking there upon the gravel, near the line of the excursion and breaking of the waves, he looked for his three thousand drachmas. But soon he found he should not be put to much labour. For the stench of the dolphin had reached him as he lay cast up and was rotting upon the shabby sand. When he had got that scent for his guide, he came up presently to the place, and removing the ouse, found the purse full of silver. He took it up and put it into his scrip; yet went not away till with joyful devotion he had blest

<sup>1</sup> sea-weed.

εὐφημήσαι καὶ αὐτὴν τὴν θάλατταν· καίπερ γὰρ οἰπόλος ὢν, ἤδη καὶ τὴν θάλατταν ἐνόμιζε τῆς γῆς γλυκυτέραν, ὥς εἰς τὸν γάμον αὐτῷ τὸν Χλόης συλλαμβάνουσαν.

29. Ἐλλημμένος δὲ τῶν τρισχιλίων οὐκέτ' ἔμελλεν, ἀλλ', ὥς πάντων ἀνθρώπων πλουσιώτατος,<sup>1</sup> οὐ μόνον τῶν ἐκεῖ γεωργῶν, αὐτίκα ἐλθὼν παρὰ τὴν Χλόην διηγεῖται αὐτῇ τὸ ὄναρ, δείκνυσι τὸ βαλάντιον, κελεύει τὰς ἀγέλας φυλάττειν ἔστ' ἂν ἐπανέλθῃ, καὶ συντείνας σοβεῖ παρὰ τὸν Δρύαντα καὶ εὐρίων πυρούς τινας ἰλωνοτριβοῦντα μετὰ τῆς Νάπης, πίνυ θρασὺν ἐμβάλλει λόγον περὶ γάμου· "Ἐμοὶ δὲς Χλόην γυναῖκα. ἐγὼ καὶ συρίττειν οἶδα καλῶς καὶ κλῶν ἄμπελον καὶ φυτὰ κατορύττειν.<sup>2</sup> οἶδα καὶ γῆν ἰροῦν καὶ λικμῆσαι πρὸς ἄκμον. ἀγέλην δὲ ὅπως νέμω μάρτυς Χλόη· πεντήκοντα αἰγας παραλαβὼν διπλασίονας πεποίηκα· ἔθρεψα καὶ τράγους μεγάλους καὶ καλοὺς· πρότερον δὲ ἄλλοτρίοις τὰς αἰγας ὑπεβάλλομεν. ἰλλὰ καὶ νῖος εἰμὶ καὶ γείτων ἡμῖν ἡμεμπτος καὶ με ἔθρεψεν αἶξ, ὥς Χλόην οἷς. τοσοῦτον ἐξ τῶν ἄλλων κρατῶν οὔδὲ δώροισι ἡττηθίσομαι· ἐκείνοι δώσουσιν αἰγας καὶ πρόβατα καὶ ζεῦγος ψωραλέων βοῶν καὶ σίτον μηδὲ ἀλεκτορίδας θρέψαι δυνάμενον, παρ'

<sup>1</sup> Ἁ -τορος

<sup>2</sup> Ἁ κορίσσειν

the Nymphs and the very sea; for though he was a keeper of goats, yet he was now obliged to the sea, and had a sweeter sense of that than the land, because it had promoted him to marry Chloe.

29. Thus having got his three thousand drachmas, he made no longer stay, but as if now he were not only richer than any of the clowns that dwelt there but then any man that trod on the ground, he hastens to Chloe, tells her his dream, shews her the purse, and bids her look to his flocks till he comes again. Then stretching and strutting along, he bustles in like a lord upon Dryas, whom he then found with Nape at the threshing-floor, and on a sudden talked very boldly about the marrying of Chloe: "Give me Chloe to my wife. For I can play finely on the pipe, I can cut the vines, and I can plant them. Nor am I ignorant how and when the ground is to be ploughed, or how the corn is to be winnowed and fanned by the wind. But how I keep and govern flocks, Chloe can tell. Fifty she-goats I had of my father Lamo; I have made them as many more and doubled the number. Besides, I have brought up goodly, proper he-goats; whereas before, we went for leaps to other men's. Moreover, I am a young man, your neighbour too, and one that you cannot twit in the teeth with anything. And, further, I had a goat to my nurse as your Chloe had a sheep. Since in these I have got the start and outgone others, neither in gifts shall I be any whit behind them. They may give you the scrag-end of a small flock of sheep and goats, a rascal pair of oxen, and so much corn as scant will serve to keep the hens. But from me, look you here, three



ἐμοῦ ἐξ αἵδε ἰμῖν τρισχίλιαι. μόνον ἴστω τοῦτο  
μηδεῖς, μὴ Λάμωνα αὐτὸς οὐμὸς πατήρ." ἅμα τε  
εἰδίδου καὶ περιβαλὼν κατεφίλει.

30. Οἱ δὲ παρ' ἐλπίδα ἰδόντες τοσοῦτον  
ἀργίριον, αὐτίκα τε δώσειν ἐπηγγέλλοντο τὴν  
Χλόην καὶ πείσειν ὑπισχνοῦντο τὸν Λάμωνα.  
ἡ μὲν δὴ Νάπη μετὰ τοῦ Δάφνιδος αὐτοῦ μένουσα  
περιηλανε τὰς βοῦς καὶ τοῖς τριβείοις<sup>2</sup> κατειργά-  
ζετο τὸν στάχυν· ὁ δὲ Δρύας θησαυρίσας τὸ  
βαλάντιον ἔνθα ἡπέκειτο τὰ γνωρίσματα, ταχὺς  
τὴν πρὸς<sup>3</sup> Λάμωνα καὶ τὴν Μυρτάλην ἐφέρετο  
μέλλων παρ' αὐτῶν, τὸ καινότατον, μῶσθαι  
συμφίον. εὐρῶν δὲ κακείνους κριθία<sup>4</sup> μετροῦντας  
οὐ πρὸ πολλοῦ λελικμημένα, ἀθύμως τε ἔχοντας  
ὅτι μικροῦ δεῖν ὀλιγώτερα ἦν τῶν καταβλη-  
θέντων σπερμάτων, ἐπ' ἐκείνοις μὲν παρεμυθή-  
σατο κοινὴν ὁμολογήσας αἰτίαν<sup>5</sup> γεγονέναι παντα-  
χοῦ, τὸν δὲ Δάφνιν ᾗτεῖτο Χλόη, καὶ ἔλεγεν ὅτι  
πολλὰ ἄλλων διδόντων οὐδὲν παρ' αὐτῶν λήψεται,  
μᾶλλον δέ τι<sup>6</sup> οἴκοθεν αὐτοῖς ἐπιδώσει· συντετρά-  
φθαι γὰρ ἀλλήλοις, κἂν τῷ νέμειν συνήφθαι  
φιλία<sup>7</sup> ῥαδίως λυθῆναι μὴ δυναμένη· ἤδη δὲ καὶ  
ἡλικίαν ἔχειν ὥς καθεύδειν μετ' ἀλλήλων. ὁ μὲν  
ταῦτα καὶ ἔτι πλείω ἔλεγεν, οἷα τοῦ πείσαι λέγων  
ἄθλον ἔχων τὰς<sup>8</sup> τρισχιλίας.

<sup>1</sup> A omits πρὸς αὐτῶν. <sup>2</sup> so A: πρὸς τριβείοις: Jung.  
τριβείοις. <sup>3</sup> τὴν πρὸς A (καὶ ὅδε). A τὴν πρὸς: πρὸς παρὰ τὴν  
<sup>4</sup> only here: Vill. κριθία. <sup>5</sup> A etc, but αἰτία is

thousand drachmas. Only let nobody know of this, no, not so much as my father Lamo." With that, he gave it into his hand, embraced Dryas, and kissed him.

30. They, when they saw such an unexpected sum of money, without delay promised him Chloe and to procure Lamo's consent. Nape therefore stayed there with Daphnis and drove her oxen about the floor to break the ears very small and slip out the grain, with her hurdle set with sharp stones. But Dryas, having carefully laid up the purse of silver in that place where the tokens of Chloe were kept, makes away presently to Lamo and Myrtale on a strange errand, to woo them for a bridegroom. There he found a measuring barley newly fanned, and much dejected because that year the ground had scarcely restored them their seed. Dryas put in to comfort them concerning that, affirming it was a common cause,<sup>1</sup> and that everywhere he met with the same cry; and then asks their good will that Daphnis should marry Chloe, and told them withal that although others did offer him great matters, yet of them he would take nothing, nay, rather he would give them somewhat for him: "For," quoth he, "they have bin bred up together, and by keeping their flocks together in the fields are grown to so dear a love as is not easy to be dissolved, and now they are of such an age as says they may go to bed together." This said Dryas and much more, because for the fee of his oratory to the marriage he had at home three thousand drachmas.

prob. a proverb    <sup>1</sup> καὶ τοὶ    <sup>2</sup> πᾶσι συντίθεσθαι and  
 συνῆναι    <sup>3</sup> Ὀνὶ φίλῳ and ἀποσπῶν    <sup>4</sup> Ἄ σνιτα

<sup>1</sup> case.

Ὁ δὲ Λάμων μήτε πενίαν ἐτι προβάλλεσθαι  
 δυνάμενος (αὐτοὶ γὰρ οὐχ ὑπερφηάνουν), μήτε  
 ἡλικίαν Δάφνιδος (ἤδη γὰρ μευράκιον ἦν), τὸ μὲν  
 ἀληθὲς οὐδ' ὥς<sup>1</sup> ἐξηγόρευσεν, ὅτι κρείττων ἐστὶ  
 τοιοῦτον γάμον· χρόνον δὲ σιωπήσας ὀλίγον  
 οὕτως ἀπεκρίνατο· 31. "Δίκαια ποιεῖτε τοὺς  
 γείτονας προτιμῶντες τῶν ξένων καὶ πενίας  
 ἀγαθῆς πλοῦτον μὴ νομίζοντες κρείττονα. ὁ Πάν  
 ὑμῖν καὶ αἱ Νύμφαι ἀντὶ τῶνδε φιλήσειαν.<sup>2</sup> ἐγὼ  
 δὲ σπεύδω μὲν καὶ αὐτὸς τὸν γάμον τοῦτον. καὶ  
 γὰρ ἂν μαινοίμην εἰ μὴ γέρων τε<sup>3</sup> ὢν ἤδη καὶ  
 χειρὸς εἰς τὰ ἔργα περιττοτέρας δεόμενος, ὦμην<sup>4</sup>  
 καὶ τὸν ὑμέτερον οἶκον φίλον προσλαβεῖν ἀγαθόν  
 τι μέγα· περισπούδαστος δὲ καὶ Χλόη, καλὴ  
 καὶ ὡραία κόρη καὶ πάντα ἀγαθῇ. δοῦλος δὲ ὢν  
 οὔδεός εἰμι τῶν ἐμῶν κύριος, ἀλλὰ δεῖ τὸν  
 εἰσπότην μανθάνοντα ταῦτα συγχωρεῖν. φέρε  
 οὖν, ἀναβαλόμεθα τὸν γάμον εἰς τὸ μετόπωρον.  
 ἀφίξεσθαι τότε λέγουσιν αὐτὸν οἱ παραγινόμενοι  
 πρὸς ἡμᾶς ἐξ ἄστεος. τότε ἔσονται ἀνὴρ καὶ  
 γυνή· νῦν δὲ φιλείτωσαν<sup>5</sup> ἀλλήλους ὡς ἀδελφοί.  
 ἴσθι μόνον, ὦ Δρύα, τοσοῦτον· σπεύδεις περὶ  
 μευράκιον κρείττον ἡμῶν." ὁ μὲν ταῦτα εἰπὼν  
 ἐφίλησέ τε αὐτὸν καὶ ὥρεξε ποτύν, ἤδη μεσημ-  
 βρίας ἀκμαζούσης, καὶ προῦπεμψε μέχρι τινὸς  
 φιλοφρονούμενος πάντα.

<sup>1</sup> p. 112.      <sup>2</sup> Αἰγυλ. ποτὴν, ἐφελήσαν.      <sup>3</sup> so Court.  
 (Αἰγυλ. by em.): Ἀρβ. αἰ μὴ γέροντες: Ὑπὶ ἀμειγρῶν τε  
<sup>4</sup> αἰ Court. (Αἰγ. by em.): πῶς αἰ μὴ      <sup>5</sup> Α φιλεῖσάτωσαν

And now Lamo could no longer obtend poverty (for Chloe's parents themselves did not disdain his lowness), nor yet Daphnis his age (for he was come to his flowery youth). That indeed which troubled him, and yet he would not say so, was this, namely that Daphnis was of higher merit then such a match could suit withal. But after a short silence, he returned him this answer: 31. "You do well to prefer your neighbours to strangers, and not to esteem riches better then honest poverty. Pan and the Nymphs be good to you for this. And I for my part do not at all hinder this marriage. It were madness in me who am now ancient and want many hands to my daily work, if I should not think it a great and desirable good to join to me the friendship and alliance of your family. Besides, Chloe is sought after by very many, a fair maid and altogether of honest manners and behaviour. But because I am only a servant, and not the lord of anything I have, it is necessary my lord and master should be acquainted with this, that he may give his consent to it. Go to, then, let us agree to put off the wedding till the next autumn. Those that use to come from the city to us, tell us that he will then be here. Then they shall be man and wife, and in the mean time let them love like sister and brother. Yet know this, Dryas; the young man thou art in such haste and earnest about is far better then us." And Lamo having thus spoke embraced Dryas and kissed him, and made him sit and drink with him when now it was hot at high noon, and going along with him part of his way treated him altogether kindly.

32. Ὁ<sup>1</sup> ἔλ Δρύας, οὐ παρέργως ἀκούσας τὸν ὕστερον λόγον τοῦ Λάμωνος, ἐφρόντιζε βαδίζων καθ' αὐτὸν ὅστις ὁ Δάφνις· "Ἐτράφη μὲν ὑπὸ αἰγός, ὡς κηδομένων θεῶν, ἔστι δὲ καλὸς καὶ οὐδὲν εἰκὼς σιμῷ γέροντι καὶ μαδῶσῃ γυναικί, εὐπόρησέ δὲ καὶ τρισχιλίων, ὅσον<sup>2</sup>· οὐδὲ ἀχράδων εἰκὸς ἔχειν αἰπόλον. ἄρα καὶ τοῦτον ἐξέθηκέ τις ὡς Χλόη; ἄρα καὶ τοῦτον εὔρε Λάμων, ὡς ἐκείνην ἐγώ; ἄρα καὶ γνωρίσματα ὁμοία παρέκειτο τοῖς εἰρεθεῖσιν ὑπ' ἐμοῦ; ἔὰν ταῦτα οὕτως, ὦ δέσποτα Πᾶν καὶ Νύμφαι φίλαι, τάχα οὗτος τοὺς ἰδίους εὐρὼν εὐρήσει τι καὶ τῶν Χλόης ἀπορρήτων."

Τοιαῦτα μὲν πρὸς αὐτὸν ἐφρόντιζε καὶ ὠνειροπόλει μέχοι τῆς ἄλω, ἐλθὼν δὲ ἐκεῖ καὶ τὸν Δάφνιν μετέωρον πρὸς τὴν ἀκοὴν καταλαβών, ἀνέρρωσέ τε γαμβρὸν προσαγορεύσας, καὶ τῷ μεταπώρῳ τοὺς γάμους θύσειν<sup>3</sup> ἐπαγγέλλεται, δεξιὴν τε ἔδωκεν, ὡς οὐδενὸς ἐσομένης, ὅτι μὴ Δάφνιδος, Χλόης.

33. Ἡᾶττον οὖν νοήματος μηδὲν πιὼν μηδὲ φαγὼν παρὰ τὴν Χλόην κατέδραμε, καὶ εὐρὼν αὐτὴν ἀμέλγουσιν καὶ τυροποιοῖσαν, τὸν τε γάμον εὐηγγελίζετο καὶ ὡς γυναῖκα λοιπὸν μὴ λανθάνων κατεφίλει καὶ ἐκοινῶνει τοῦ πόνου. ἤμελγε μὲν εἰς γαυλοῖς τὸ γάλα, ἐνεπήγνυ δὲ ταρσοῖς

<sup>1</sup> A having but a page is not available till 4. ὁ ἄλλος ἔστιν ὁ δὲ ἄλλος <sup>2</sup> no Elmslie: μηδὲ θάσειν

32. But Dryas had not heard the last words of Lamo only as a chat; and therefore as he walked along he anxiously enquired of himself who Daphnis should be: "He was suckled indeed and nursed up by a goat, as if the providence of the Gods had appointed it so. But he's of a sweet and beautiful aspect, and no whit like either that flat-nosed old fellow or the belch-pate old woman. He has besides three thousand drachmas, and one would scarcely believe that a goatherd should have so many pearls in his possession. And has somebody exposed him too as well as Chloe? and was it Lamo's fortune to find him as it was mine to find her? And was he trimmed up with such like tokens as were found by me? If this be so, O mighty Pan, O ye beloved Nymphs, it may be that he having found his own parents may find out something of Chloe's secret too!"

These moping thoughts he had in his mind, and was in a dream up to the floor. When he came there, he found Daphnis expecting and pricking up his ears for Lamo's answer. "Hail, son," quoth he, "Chloe's husband," and promised him they should be married in the autumn; then giving him his right hand, assured him on his faith that Chloe should be wife to nobody but Daphnis.

33. Therefore without eating or drinking, swifter than thought he flies to Chloe, finds her at her milking and her cheese-making, and full of joy brings her the annunciation of the marriage, and presently began to kiss her, not as before by stealth in a corner of the twilight, but as his wife thenceforward, and took upon him part of her labour. He helped her about the milking-pail, he put her cheeses into the

τοὺς τυρούς, προσέβαλλε ταῖς μητρίσι τοὺς ἄρνας καὶ τοὺς ἐρίφους. καλῶς δὲ ἐχόντων τούτων, ἀπελούσαντο, ἐνέφαγον, ἐνέπιον,<sup>1</sup> περιήσαν ζητοῦντες ὁπώραν ἀκμάζουσαν.

Ἦν δὲ ἀφθονία πολλή διὰ τὸ τῆς ὥρας πύμφορον, πολλαὶ μὲν ἀχράδες, πολλαὶ δὲ ὄχραι, πολλὰ δὲ μῆλα, τὰ μὲν ἤδη πεπτωκότα κάτω, τὰ δὲ ἔτι ἐπὶ τῶν φυτῶν, τὰ ἐπὶ τῆς γῆς εὐωδέστερα, τὰ ἐπὶ τῶν κλίδων εὐαιθέστερα, τὰ μὲν οἶον οἶνος ἀπῶξε, τὰ δὲ οἶον χρυσοῦς ἀπέλαμπε. μία μηλέα τετρύγητο καὶ οὔτε καρπὸν εἶχεν οὔτε φύλλον γυμνοὶ πάντες ἦσαν οἱ κλάδοι. καὶ ἐν μῆλον ἐπέτετο, ἐν αὐτοῖς <τοῖς> ἄκροις ἀκρότατον, μέγα καὶ καλὸν καὶ τῶν πολλῶν τὴν εὐωδίαν ἐνῖκα μόνον. εἶδισεν ὁ τρυγῶν ἀνελθεῖν ἡ<sup>2</sup> ἡμέλησε καθελεῖν τάχα δὲ καὶ ἐφυλάττετο <τὸ> καλὸν μῆλον ἐρωτικῶς ποιμένι.

34. Τοῦτο τὸ μῆλον ὡς εἶδεν ὁ Δάφνης, ὥρμα τρυγᾶν ἀνελθών, καὶ Χλόης κωλυούσης<sup>3</sup> ἡμέλησεν. ἡ μὲν ἀμεληθεῖσα, ὀργισθεῖσα<sup>4</sup> πρὸς τὰς ἀγέλας ἀπῆει· Δάφνης δὲ ἀναδραμιὼν ἐξέικετο· <καὶ> τρυγῆσας καὶ κομίσας<sup>5</sup> δῶρον Χλόῃ λόγον τοιούδε εἶπεν ὀργισμένη· "ὦ παρθένε, τοῦτο τὸ μῆλον ἔφυσαν ὥραι καλάι, καὶ φυτὸν καλὸν ἔθρεψε πεπαίνοντος ἡλίου καὶ ἐτήρησε

<sup>1</sup> so E: πῶς ἔπινον. - τοῖς - E. <sup>2</sup> so Coug: p omits: B καὶ - τὰ - δειλ. <sup>3</sup> p κωλυούσης. <sup>4</sup> so Dclaus: πῶς

press, suckled the lambkins and the kids. And when all was done they washed themselves, eat and drank their fill, and went to look for mellow fruits.

And at that time there was huge plenty because it was the season for almost all. There were abundance of pears, abundance of apples. Some were now fallen to the ground, some were hanging on the trees. Those on the ground had a sweeter scent, those on the boughs a sweeter blush. Those had the fragrancy of wine, these had the fragrancy of gold. There stood one apple-tree that had all its apples pulled; all the boughs were now bare, and they had neither fruit nor leaves, but only there was one apple that swung upon the very top of the spire of the tree; a great one it was and very beautiful, and such as by its rare and rich smell would alone outdo many together. It should seem that he that gathered the rest was afraid to climb so high, or cared not to come by it. And peradventure that excellent apple was reserved for a shepherd that was in love.

34. When Daphnis saw it, he mantled to be at it, and was even wild to climb the tree, nor would he hear Chloe forbidding him. But she, perceiving her interdictions neglected, made in anger towards the flocks. Daphnis got up into the tree, and came to the place, and pulling it brought it to Chloe. To whom, as she shewed her anger against that adventure, he thus spoke: "Sweet maid, fair seasons begot this apple, and a goodly tree brought it up; it was ripened by the beams of the Sun and preserved by the care and kindness of Fortune. Nor

δρυσὶς      ὅσοι Ε: πᾶσι ἀνέλαθε      ὅσοι Ε: τῶν ἐλκον  
 τρυφήσαι κ. κομίσαι and καὶ after Χλόη



τύχη. καὶ οὐκ ἔμελλον αὐτὸ καταλιπεῖν ὀφθαλμοὺς ἔχων, ἵνα πέσῃ χαμαὶ καὶ ἡ ποιμνιον αὐτὸ πατήσῃ νεμόμενον, ἢ ἔρπετόν φαρμάξῃ συρόμενον, ἢ χρόνος δαπανήσῃ ἐκεῖ μένον,<sup>1</sup> βλεπόμενον, ἐπαινούμενον. τοῦτο Ἀφροδίτῃ κίλλους ἔλαβεν ἄθλον, τοῦτο ἐγὼ σοὶ δίδωμι νικητήριον. ὁμοίως<sup>2</sup> ἔχομεν <καὶ ὁ ἐκείνης καὶ> ὁ σὸς μάρτυρες.<sup>3</sup> ἐκείνος ἦν ποιμήν, αἰπόλος ἐγώ." ταῦτα εἰπὼν ἐντίθησι τοῖς κύλποις, ἡ δὲ ἐγγὺς γενόμενον κατεφίλησεν. ὥστε ὁ Δάφνις οὐ μετέγνω τολμήσας ἀνελθεῖν εἰς τοσοῦτον ὕψος· ἔλαβε γὰρ κρεῖττον καὶ χρυσοῦ μήλου φίλημα.

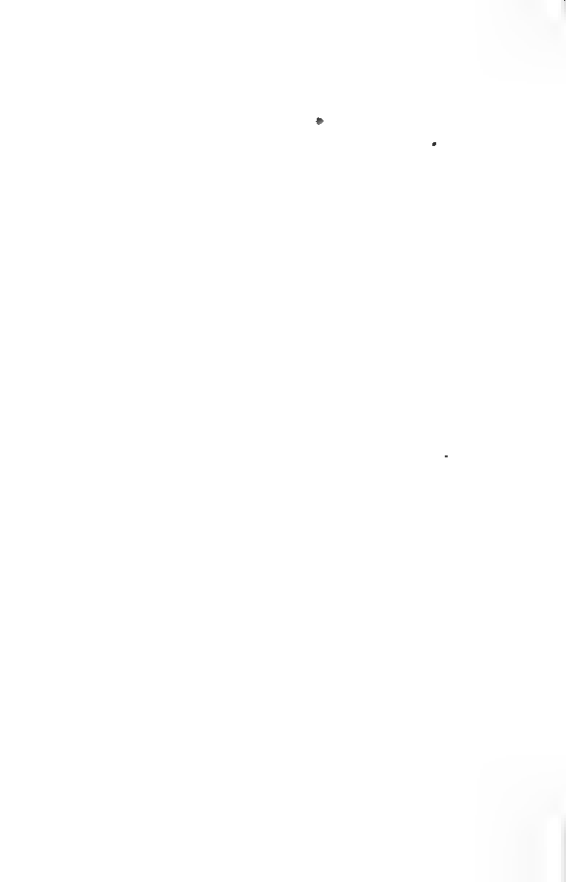
<sup>1</sup> *ἔκεῖ μένον* so *E*: *πᾶσι κείμενον*, but time destroys it on the trees. <sup>2</sup> *ἡ ὁμοίως* and *ἐκείως*. <sup>3</sup> so *E* (*Διμνοὶ* by em.): *πᾶσι τοῖς σοῖς μάρτυρας* by em. following *lucan* *οὐ καὶ ὁ ἐκείνης* by haplogr.

### BOOK III, § 34

might I let it alone so long as I had these eyes, lest either it should fall to the ground and some of the cattle as they feed should tread upon it or some creeping thing poison it, or else it should stay aloft for time to spoil while we only look at and praise it. Venus, for the victory of her beauty, carried away no other prize; I give thee this the pulinary<sup>1</sup> of thine. For we are alike, I that witness thy beauty and he that witnessed hers. Paris was but a shepherd upon Ida, and I am a goatherd in the happy fields of Mytilene." With that, he put it into her bosom, and Chloe pulling him to her kissed him. And so Daphnis repented him not of the boldness to climb so high a tree. For he received a kiss from her more precious than a golden apple.

<sup>1</sup> prize.

THE END OF THE THIRD BOOK



THE FOURTH BOOK

## A SUMMARY OF THE FOURTH BOOK

A FELLOW-SERVANT of Lamo's brings word that their lord would be there speedily. A pleasant garden is pleasantly described. Lamo, Daphnis, and Chloe make all things fine. Lamps the herdsman spoils the garden to provoke the lord against Lamo, who had denied Chloe in marriage. Lamo laments it the next day. Eudromus teaches him how he may escape the anger. Astylus, their young master, comes first, with Gnatho, his parasite. Astylus promises to excuse them for the garden and procure their pardon from his father. Gnatho is taken with Daphnis. Dionysophanes the lord, with his wife Clearista, comes down. Amongst other things sees the goats, where he hears Daphnis his music, and all admire his art of piping. Gnatho begs of Astylus that he may carry Daphnis along with him to the city, and obtains it. Eudromus hears it, and tells Daphnis. Lamo, thinking it was now time, tells Dionysophanes the whole story, how Daphnis was found, how brought up. He and Clearista considering the thing carefully, they find that Daphnis is their son. Therefore they receive him with great joy, and Dionysophanes tells

## A SUMMARY OF THE FOURTH BOOK

*the reason why he exposed him. The country fellows come in to gratulate. Chloe in the interim complains that Daphnis has forgot her. She's stolen and carried away by Lampis. Daphnis laments by himself. Gautho hears him, rescues Chloe, and is received to favour. Dryas then tells Chloe's story. Her they take to the city too. There at a banquet Megacles of Mytilene owns her for his daughter. And the wedding is kept in the country.*

## ΛΟΓΟΣ ΤΕΤΑΡΤΟΣ

1. Ἦκων δὲ τις ἐκ τῆς Μυτιλήνης ὁμόδουλος τοῦ Λάμμωνος ἡγγεῖλεν, ὅτι ὀλίγον πρὸ τοῦ τρυγη- τοῦ ὁ δεσπότης ἀφίξεται μαθησόμενος μὴ τι τοὺς ἀγροῦς ὁ τῶν Μηθυμναίων εἰσπλους ἐλυμήνατο. ἤδη οὖν τοῦ θέρου ἀπιόντος καὶ τοῦ μετοπώρου προσιόντος, παρσκευάζεν αὐτῷ τὴν καταγωγὴν ὁ Λάμων εἰς πᾶσαν θέας ἡδονήν· πηγὰς ἐξεκ- θαιρεν ὥς τὸ ὕδωρ καθαρὸν ἔχοιεν, τὴν κόπρον ἐξεφόρει τῆς αἰλῆς ὥς ἀπόζουσα μὴ διοχλοίη, τὸν παράδεισον ἐθεράπευεν ὥς ὀφθείη καλός.

2. Ἦν δὲ ὁ παράδεισος πάγκαλόν τι χρῆμα καὶ κατὰ τοὺς βασιλικούς. ἐκτέτατο μὲν εἰς σταδίου μῆκος, ἐπέκειτο δὲ ἐν χώρῃ μετεώρῃ, τὸ εὖρος ἔχων πλίθρων τεττάρων· εἵκασεν ἂν τις αὐτὸν πεδίῳ μακρῷ. εἶχε δὲ πάντα ξύδρα, μηλάς, μυρρίνας, ὄχνας καὶ ροιάς καὶ συκῆν<sup>1</sup> καὶ εἰλαίας. ἐτέρωθι ἄμπελος ὑψηλὴ ἐπέκειτο<sup>2</sup> ταῖς μηλαῖς καὶ ταῖς ὄχναῖς περκάζουσα, καθάπερ περὶ τοῦ

<sup>1</sup> for sing. cf. ἐκείνη 2. 3, but perh. ἦν originated in ἦν a gloss on ἐκείνη below    <sup>2</sup> so B: πρὸς ἄμπελον ὑψηλὴν, καὶ ἐν.

## THE FOURTH BOOK

1. AND now one of Lamo's fellow-servants brought word from Mytilene that their lord would come towards the vintage, to see whether that irruption of the Methymnaeans had made any waste in those fields. When therefore the summer was now parting away and the autumn approaching, Lamo bestirred himself that his lord's sojourn should present him with pleasure everywhere. He scoured the fountains, that the water might be clear and transparent. He mucked the yard, lest the dung should offend him with the smell. The garden he trimmed with great care and diligence, that all might be pleasant, fresh, and fair.

2. And that garden indeed was a most beautiful and goodly thing, and such as might become a prince. For it lay extended in length a whole furlong. It was situate on a high ground, and had to its breadth four acres. To a spacious field one would easily have likened it. Trees it had of all kinds, the apple, the pear, the myrtle, the pomegranate, the fig, and the olive; and to these on the one side there grew a rare and taller sort of vines, that bended over and reclined their ripening bunches of grapes among the apples and pomegranates, as if they would vie and contend for beauty



καρποῦ αὐταῖς προσερίζουσα. τοσαῦτα ἡμερα. ἦσαν δὲ καὶ κυπάριστοι καὶ δάφναι καὶ πλάτανοι καὶ πίτυς· ταύταις πάσαις ἀντὶ τῆς ἀμπέλου κιττὸς ἐπέκειτο, καὶ ὁ κόρυμβος αὐτοῦ μέγας ὦν καὶ μελαινόμενος βότρυν ἐμμεῖτο.

Ἐνδον ἦν τὰ καρποφόρα φυτά, καθάπερ φρουρούμενα, ἐξωθεν περιειστήκει τὰ ἄκαρπα, καθάπερ θριγκὸς χειροποίητος· καὶ ταῦτα μέντοι λεπτῆς αἵμασις περιέθει περίβολος. τέτμητο καὶ διακέκριτο πάντα, καὶ στέλεχος στελέχους ἀφειστήκει. ἐν μετεώρῳ δὲ οἱ κλάδοι συνέπιπτον ἀλλήλοις καὶ ἐπήλλαττον τὰς κόμας· ἐδόκει μέντοι καὶ ἡ τούτων φύσις εἶναι τέχνης. ἦσαν καὶ ἀνθῶν πρασιαί, ὦν τὰ μὲν ἔφερον ἡ γῆ, τὰ δὲ ἐποίει τέχνη· ῥοδωνιά καὶ ὑάκινθοι<sup>1</sup> καὶ κρίνα χειρὸς ἔργα, ἰωνιάς καὶ ναρκίσσους καὶ ἀναγαλλίδας ἔφερον ἡ γῆ. σκιὰ τε ἦν θέρους καὶ ἦρος ἄνθη καὶ μετοπώρου ὀπώρα, καὶ κατὰ πᾶσαν ὥραν τρυφή. 3. ἐντεῦθεν εὖσπτον μὲν ἦν τὸ<sup>2</sup> πεδῖον καὶ ἦν ὁρᾶν τοὺς νέμοντας, εὖσπτος δὲ ἡ θύλαττα καὶ ἐωρῶντο οἱ παραπλέοντες· ὥστε

<sup>1</sup> Ullrich, cf. 2. 3

<sup>2</sup> μ οσπία

and worth of fruits with them. So many kinds there were of satives, or of such as are planted, grafted, or set. To these were not wanting the cypress, the laurel, the platan, and the pine. And towards them, instead of the vine, the ivy leaned, and with the errantry of her boughs and her scattered blackberries did imitate the vines and shadowed beauty of the ripening grapes.

Within were kept, as in a garrison, trees of lower growth that bore fruit. Without stood the barren trees, enfolding all, much like a fort or some strong wall that had bin built by the hand of art; and these were encompassed with a spruce, thin hedge. By alleys and glades there was everywhere a just determination of things from things, an orderly discretion of tree from tree; but on the tops the boughs met to interweave their limbs and leaves with one another's, and a man would have thought that all this had not bin, as indeed it was, the wild of nature, but rather the work of curious art. Nor were there wanting to these, borders and banks of various flowers, some the earth's own volunteers, some the structure of the artist's hand. The roses, hyacinths, and lilies were set and planted by the hand; the violet, the daffodil, and anagall the earth gave up of her own good will. In the summer there was shade, in the spring the beauty and fragrancy of flowers, in the autumn the pleasantness of the fruits; and at every season amusement and delight. 3. Besides, from the high ground there was a fair and pleasing prospect to the fields, the herdsman, the shepherds, and the cattle feeding; the same too looked to the sea and saw all the boats and pinnaces

καὶ ταῦτα μέρος ἐγένετο τῆς ἐν τῷ<sup>1</sup> παραδείσῳ  
τρυφῆς.

Ἵνα τοῦ παραδείσου τὸ μεσαίτατον ἐπὶ μῆκος  
καὶ εὖρος ἦν, νεὼς Διονύσου καὶ βωμὸς ἦν·  
περικίχεν τὸν μὲν βωμὸν κιττός, τὸν νεῶν δὲ κλή-  
ματα. εἶχε δὲ καὶ ἔνδοθεν ὁ νεὼς Διονυσιακὰς  
γραφύς, Σεμέλην τίκτουσαν, Ἀριάδνην καθεύ-  
δουσαν, Λυκούργον δεδεμένον, Πενθία διαιρούμενον  
ἦσαν καὶ Ἰνδοὶ νικώμενοι καὶ Τυρρηνοὶ μεταμορ-  
φούμενοι· πανταχοῦ Σάτυροι <πατοῦντες>, παν-  
ταχοῦ Βάκχαι χορεύουσαι. οἷδὲ ὁ Πάν ἡμέλειτο,  
ἐκαθίζετο δὲ καὶ αὐτὸς συρίττων ἐπὶ πέτρας,  
ὁμοιος<sup>2</sup> ἐνδιδόντι κοινὸν μέλος καὶ τοῖς πατοῦσι  
καὶ ταῖς χορευούσαις.

4. Τοιοῦτον ὄντα τὸν παράδεισον ὁ Λάμων  
ἐθεράπευε, τὰ ξηρὰ ὑποτέμνων, τὰ κλήματα ἀνα-  
λαμβάνων. τὸν Διόνυσον ἐστεφάνωσε· τοῖς ἄν-  
θεσιν ἔδωκε ἐπαιχέτευσε. πηγὴ τις ἦν, ἣν<sup>3</sup> εὗρεν  
ἐς τὰ ἄνθη Δίφνης. ἐσχόλαξε μὲν τοῖς ἄνθεσιν ἡ  
πηγή, Δίφνης δὲ ὁμοῦς ἐκαλεῖτο πηγὴ.

<sup>1</sup> pUnl omitt (Christianian compilation)  
Schiefel see below    <sup>2</sup> no Hittach: none or    <sup>3</sup> ἦν ἦν: pUnl  
ἦν: B ἦν and in marg. ἦν

a sailing by; inasmuch that that was no small addition to the pleasure of this most sweet and florid place.

In the midst of this paradise, to the posture of the length and breadth of the ground, stood a fane and an altar sacred to Bacchus. About the altar grew the wandering, encircling, clinging ivy; about the fane the palms of the vines did spread themselves. And in the more inward part of the fane were certain pictures that told the story of Bacchus and his miracles; Semele bringing forth her babe, the fair Ariadne laid fast asleep, Lyeurgus bound in chains, wretched Pentheus torn limb from limb, the Indians conquered, the Tyrrhenian mariners transformed, Satyrs treading the grapes and Bacchae dancing all about. Nor was Pan neglected in this place of pleasure; for he was set up upon the top of a crag, playing upon his pipes and striking up a common jig to those Satyrs that trod the grapes in the press and the Bacchae that danced about it.

4. Therefore in such a garden as this that all might be fine, Lano now was very busy, cutting and pruning what was withered and dry, and checking and putting back the too forward palms. Bacchus he had crowned with flowery chaplets, and then brought down with curious art rills of water from the fountains, amongst the borders and the knots. There was a spring, one that Daphnis first discovered, and that, although it was set apart for this purpose of watering the flowers, was nevertheless, in favour to him, always called Daphnis his fountain.<sup>1</sup>

<sup>1</sup> the watering is by irrigation; no water was ever drawn there, but nevertheless it was called by a dignified name.

Παρακελεύετο δὲ καὶ τῇ Δάφνιδι ὁ Λάμων  
 πιαίνειν τὰς αἶγας ὡς δυνατὸν μάλιστα πον,  
 πάντως κἀκείνας λέγων ὄψεσθαι τὸν δισπότην  
 ἀφικόμενον διὰ μακροῦ. ὁ δὲ ἐθύρρει μὲν, ὡς  
 ἐπαινεθῆσόμενος ἐπ' αὐταῖς· διπλασίονίς τε γὰρ  
 ὢν ἔλαβεν ἐποίησε, καὶ λύκος οὐδὲ μίαν ἤρπασε,  
 καὶ ἦσαν πιότεραι τῶν οἰῶν βουλόμενος δὲ  
 προθυμότερον αὐτὸν γενέσθαι πρὸς τὸν γάμον,  
 πῦσαν θεραπείαν καὶ προθυμίαν προσέφερεν,  
 ἄγων τε αὐτὰς πύνυ ἔωθεν καὶ ἀπάγων τὸ  
 δειλινόν· δις ἡγείτο ἐπὶ ποτόν, ἀνεζήτει τὰ  
 εὐνομώτατα τῶν χωρίων ἐμέλησεν αὐτῷ καὶ σκα-  
 φίδων καινῶν καὶ γαυλῶν πλειόνων<sup>1</sup> καὶ ταρσῶν  
 μειζύων· τοσαύτη δὲ ἦν κηδεμονία, ὥστε καὶ τὰ  
 κέρατα ἤλειφε καὶ τὰς τρίχας ἐθεράπευε· Πανδὸς  
 ἂν τις ἱερὰν ἀγέλην ἔδοξεν ὁρᾶν. ἐκοινώνει δὲ  
 παντὸς εἰς αὐτὰς καμίτου καὶ ἡ Χλὴ, καὶ τῆς  
 ποιμήνης παραμελοῦσα τὸ πλεόν ἐκείναις ἐσχό-  
 λαζεν, ὥστε ἐνόμιζεν ὁ Δάφνις δι' ἐκείνην αὐτὰς  
 φαίνεσθαι καλῶς.

δ. 'Εν' τούτοις οὖσιν αὐτοῖς, δεύτερος ἄγγελος  
 ἐλθὼν ἐξ ἄστεος ἐκέλευεν ἀποτρυγᾶν τὰς ἀμπέ-  
 λους ὅτι τάχιστα, καὶ αὐτὸς ἔφη παραμενεῖν<sup>2</sup>

<sup>1</sup> so ἔ: πλεονέων      <sup>2</sup> near the end of this § (Seil. does not say where) A recommends      <sup>3</sup> so Codd: πλεονέων.

But Lamo besides commanded Daphnis to use his best skill to have his goats as fat as might be; for their lord would be sure to see them too, who now would come into the country after he had bin so long away. Now Daphnis indeed was very confident, because he thought he should be looked upon and praised for them. For he had doubled the number he had received of Lamo, nor had a wolf ravened away so much as one, and they were all more tawdring fat then the very sheep. But because he would win upon the lord to be more forward to approve and confirm the match, he did his business with great diligence and great alacrity. He drove out his goats betimes in the morning, and late in the evening brought them home. Twice a day he watered them, and culled out for them the best pasture ground. He took care too to have the dairy-vessels new, better store of milking-pails and piggins, and greater crates<sup>1</sup> for the cheese. He was so far from being negligent in anything, that he tried to make their horns to shine with varnish,<sup>2</sup> and combed their very shag to make them sleek, inasmuch that if you had seen this you had said it was Pan's own sacred flock. Chloe herself too would take her share in this labour, and leaving her sheep would devote herself for the most part to the goats; and Daphnis thought 'twas Chloe's hand and Chloe's eyes that made his flocks appear so fair.

5. While both of them are thus busied, there came another messenger from the city, and brought a command that the grapes should be gathered with all speed; and told them withal he was to tarry with

<sup>1</sup> larger pieces of straw or reed matting, out of which to cut "platters" for the cheese.

<sup>2</sup> varnish.

ἔστ' ἂν τοὺς βότρυς ποιήσωσι γλεῦκος, εἴτα οὕτως κατελθὼν εἰς τὴν πόλιν ἄξειν τὸν δεσπότην, ἥδη μετεώρου οὔσης τῆς<sup>1</sup> τρύγης. τοῦτόν τε οὖν τὸν Εὐδρομον (οὕτω γὰρ ἐκαλεῖτο, ὅτι ἦν αὐτῷ ἔργον τρέχειν) ἔδειξ· οὖντο πᾶσαν δεξιῶσιν, καὶ ἅμα τὰς ὑμπέλους ὑπετρύγων, τοὺς βότρυς ἐς τὰς ληνοὺς κομίζοντες, τὸ γλεῦκος εἰς τοὺς πίθους φέροντες, τῶν βοτρυῶν τοὺς ἡθῶντας ἐπὶ κλημαίων ὑφαιρούντες, ὥς εἴη καὶ τοῖς ἐκ τῆς πόλεως ἐλθοῦσιν ἐν εἰκόνι καὶ ἡδονῇ γενέσθαι τρυγητοῦ.

6. Μέλλοντος δὲ ἤδη σοβεῖν ἐς ἄστυ τοῦ Εὐδρόμου, καὶ ἄλλα μὲν οὐκ ὀλίγα αὐτῷ Δάφνις ἔδωκεν, ἔδωκε δὲ καὶ ὅσα ἀπὸ αἰπολίου<sup>2</sup> δῶρα, τυροὺς εὐπαγεῖς, ἔριφον ὀψίγονον, δέρμα αἰγὸς λευκὸν καὶ λίσσιον, ὡς ἔχοι χειμῶνος ἐπιβάλ-  
λεσθαι τρέχων. ὁ δὲ ἤδετο, καὶ ἐφίλει τὸν Δάφνιν, καὶ ἀγαθὸν τι ἔρεῖν περὶ αὐτοῦ πρὸς τὸν δεσπότην ἐπηγγέλλετο.

Καὶ ὁ μὲν ὑπῆρι φίλα φρονῶν· ὁ δὲ Δάφνις ὠγωνίων τῇ Χλῳῇ συνένεμεν.<sup>3</sup> εἶχε δὲ κύκειν<sup>4</sup> πολὺ δέος· μεираκίον εἰωθὸς<sup>5</sup> αἶγας βλέπειν καὶ ὄρος καὶ γεωργοὺς καὶ Χλόην, πρῶτον ἔμελλεν ὄψεσθαι δεσπότην οὐ πρότερον<sup>6</sup> μόνον ἦκουε τὸ ὄνομα. ὑπέρ τε οὖν τοῦ Δάφνιδος ἐφρόντιζεν, ὅπως ἐντεύξεται τῷ δεσπότην καὶ

<sup>1</sup> μιν. ὁδ. τῆς: πο δ', ἐπὶ. From above reaching the open sea: thus τῆς μετωπικῆς (A omits τῆς and obelizes) from μετωπικῆς (harluct.) <sup>2</sup> ἡ αἰπολὸν <sup>3</sup> ὕμνῳ σπένδμεν

them there till the must was made, and then return to the town to wait upon his lord thither, the vintage being then at the height. This Eudromus<sup>1</sup> (for that was his name, because he was a foot-judge) they all received and entertained with great kindness; and presently began the vintage. The grapes were gathered, cast into the press; the must made, and tanned into the vessels. Some of the fairest bunches of the grapes, together with their branches, were cut, that to those who came from the city a shew of the vintage-work and some of the pleasure of it might still remain.

6. And now Eudromus made haste to be gone and return to the town, and Daphnis gave him great variety of pretty gifts, but especially whatever could be had from a flock of goats; cheeses that were close pressed, a kid of the late fall, with a goatskin white and thick-shagged to sling about him when he ran in the winter. With this, Eudromus was very pleasantly affected, and kissed Daphnis, and told him that he would speak a good word for him to his master; and so went away with a benevolent mind to them.

But Daphnis went to feed his flock beside Chloe full of anxious thought; and Chloe, too, was not free from fear, namely, that a lad that had bin used to see nothing but goats, mountains, ploughmen, and Chloe, should then first be brought into the presence of his lord, of whom before he had heard nothing but only his name. For Daphnis, therefore, she was very solicitous, how he would come before his master, how he would behave himself, how the bashful youth would salute

<sup>1</sup> so Villi: nam nom.

his voice from above

<sup>2</sup> q. pass. γὰρ εὐδ.

<sup>3</sup> so Schaecl:

<sup>4</sup> the runner.



περὶ τοῦ γάμου τὴν ψυχὴν ἐταράττετο, μὴ μάτην ὀνειροπολοῦσιν αὐτόν. συνεχῇ μὲν οὖν τὰ φιλήματα καὶ ὥσπερ συμπεφυκότων αἱ περιβολαί· καὶ τὰ φιλήματα ξειλά ἦν καὶ αἱ περιβολαὶ σκυθρωπαί, καθάπερ ἤδη παρόντα τὸν δεσπότην φοβουμένων ἢ λανθανόντων.

Προσγίνεται δέ τις αὐτοῖς καὶ τοιόσδε τύραχος·  
7. Λάμπρις τις ἦν ἀγέρωχος βουκόλος. οὗτος καὶ αὐτὸς ἐμνάτο τὴν Χλόην παρὰ τοῦ Δρύαντος, καὶ δῶρα ἤδη πολλὰ ἐδεδώκει σπεύδων τὸν γάμον. αἰσθύμενος οὖν ὥς, εἰ<sup>1</sup> συγχωρηθεῖη παρὰ τοῦ δεσπότου, Δάφνις αὐτὴν ἄξεται, τέχνην ἐζήτει δὲ ἥς τὸν δεσπότην αὐτοῖς ποιήσει<sup>2</sup> πικρόν καὶ εἰδὼς πάννυ αὐτόν τῳ παραδείσῳ τερπόμενον, ἔγνω τοῦτον, ὅσον οἷός τε ἐστι, διαφθεῖραι καὶ ἀποκοσμήσαι. δένδρα μὲν οὖν τέμνων ἔμελλεν ἀλώσεσθαι διὰ τὸν κτύπον, ἐπεῖχε δὲ τοῖς ἄνθεσιν, ὥστε διαφθεῖραι αὐτὰ νύκτα δὴ φυλάξας καὶ ὑπερβάς τὴν αἵμασιάν, τὰ μὲν ἠνώρυξε, τὰ δὲ κατέκλασε, τὰ δὲ κατεπάτησεν ὥσπερ σῦς.

Καὶ ὁ μὲν λαθὼν ἀπεληλύθει· Λάμων δὲ τῆς ἐπιούσης παρελθὼν εἰς τὸν κήπον ἔμελλεν ἰδὼρ αὐτοῖς ἐκ τῆς πηγῆς ἐπίνειν. ἰδὼν δὲ πᾶν τὸ χωρίον δεδηλωμένον καὶ ἔργον οἷον <ἀν>

<sup>1</sup> p omitts    <sup>2</sup> so Scal: πικρ-σειν    <ἀν> Hirsch

him. About the marriage, too, she was much troubled, fearing lest they might but only dream of a mere chance, or nothing at all. Therefore kisses passed between them without number, and such embracings of one another as if both of them were grown into one piece; but those kisses were full of fear, those embraces very pensive, as of them that feared their lord as then there, or kissed and clipped in hugger-mugger to him.<sup>1</sup>

Moreover, then there arose to them such a distraction as this: 7. There was one Lampis, an untoward, blustering, fierce herdsman; and he amongst the rest had wooed Dryus for Chloe, and given him many gifts, too, to bring on and dispatch the marriage. Therefore, perceiving that if their lord did not dislike it, Daphnis was to have the girl, he sets himself to find and practise a cunning trick to enrage and alienate their lord. And knowing that he was wonderfully pleased and delighted with that garden, he thought it best to spoil that as much as he could and devert it of all its beauty. To cut the trees he durst not attempt, for he would then be taken by the noise. Wherefore he thinks to ruin the flowers<sup>2</sup>; and when 'twas night, gets over the hedge, and some he pulled up by the roots, of some he grasped and tore the stems, the rest he trod down like a boar; and so escaped unheard, unseen.

Lamo the next morning went into the garden to water the flowers from the spring.<sup>3</sup> But when he saw all the place now made a waste, and that it was like the work of a mischievous enemy rather

<sup>1</sup> on the sly.      <sup>2</sup> the Greek is "he stopped short at destroying the flowers," i.e. went no further than that.

<sup>3</sup> i.e. by opening the sluice.

ἐχθρὸς οὐ<sup>1</sup> ληστῆς ἐργάσαιοτο, κατερρήξατο μὲν εὐθὺς τὸν χιτωνίσκον, βοῇ δὲ μεγάλη θεοὺς ἀνεκάλει· ὥστε καὶ ἡ Μυρτάλη τὰ ἐν χερσὶ καταλιπούσα ἐξέδραμε καὶ ὁ Δάφνις εἰσας<sup>2</sup> τὰς αἰγας ἀνέδραμε· καὶ ἰδόντες ἐβόων καὶ βοῶντες ἐδάκρνον. 8. καὶ ἦν μὲν κενὸν<sup>3</sup> πένθος ἀνθρώπων, ἀλλ' οἱ μὲν πτοούμενοι<sup>4</sup> τὸν δεσπότην ἐκλαον· ἐκλαυσε δ' ἂν τις καὶ ξένος ἐπιστάς.<sup>5</sup> ἀποκεκόσμητο γὰρ ὁ τύπος καὶ ἦν λοπὸν πᾶσα ἡ<sup>6</sup> γῆ πληρώξης. τῶν δὲ εἴ τι διέφυγε τὴν ὕβριν, ὑπήνθει καὶ ἔλαμπε καὶ ἦν ἔτι καλὸν καὶ κείμενον.<sup>7</sup> ἐπέκειντο δὲ καὶ μέλιτται αὐτοῖς, συνεχῆς καὶ ἄπαυστον βομβοῦσαι καὶ θρηνοῦσαις ὁμοιον.

Ὁ μὲν οὖν<sup>8</sup> Λάμων ὑπ' ἐκπλήξεως καθεῖνα ἔλεγε· “φεῦ τῆς ῥοδωνιάς ὥς κατακέκλασται, φεῦ τῆς ἰωνιάς ὥς πεπάτηται, φεῦ τῶν ὑακίνθων καὶ τῶν ναρκίσσων οὗς· ἀνώρυξέ τις πονηρὸς ἄνθρωπος. ἀφίξεται τὸ ἦρ, τὰ δὲ οὐκ ἀνθήσει, ἔσται τὸ θέρος, τὰ δὲ οὐκ ἀκμάσει, μετόπωρον, ἀλλὰ τῷδε οὐδένα στεφανώσει. οἷδὲ σύ, δέσποτα Διόνυσε, τὰ ἄθλια ταῦτα ἠλέησας ἄνθη, οἷς παρῳκεις καὶ ἐβλεπες, ἀφ' ὧν ἐστεφάνωσά σε πολλάκις καὶ ἑτερπόμην;<sup>9</sup> πῶς, πῶς δείξω νῦν τὸν παρύδεισον τῷ δεσπότη; τίς ἐκεῖνος<sup>10</sup> θειασά-

<sup>1</sup> Ap omitt    <sup>2</sup> so Cod: μετ' εἰσας    <sup>3</sup> A omitt  
 η καὶ τοῦ (Amvot εὐ καιν.)    Part i ii omitt πένθ. ἀνα.    <sup>4</sup> p  
 εἰδοίμενοι: B lau. (2nd hand σποδοίμενοι)    <sup>5</sup> A ἐπὶ ταῖς

# BOOK IV, §§ 7-8

then a thief or robber, he rent his clothes, and called so long upon the Gods, that Myrtale left all and ran out thither, and Daphnis, too, let his goats go where they would and ran back again. When they saw it, they cried out, lamented, and wept. 8. To grieve for the flowers it was in vain, but alas! their lord they feared. And indeed a mere stranger, had he come there, might very well have wept with them. For all the glory of the place was gone, and nothing now remained but a luted soil. If any flower had escaped the outrage, it had yet, as it was then, a half-hid floridness and its glance, and still was fair although 'twas laid. And still the bees did sit upon them, and all along, in a mourning murmur, sang the funeral of the flowers.

And so Lamu out of his great consternation broke forth into these words: "Alas, alas, the rosaries, how are they broken down and torn! Woe is me, the violaries, how are they spurned and trodden down! Ah me, the hyacinths and daffodils which some villain has pulled up, the wickedest of all mortals! The spring will come, but those will not grow green again; it will be summer and these will not blow; the autumn will come, but these will give no chaplets for our heads. And didst not thou, Bacchus, lord of the garden, pity the suffering of these flowers, among which thou dwelledst, upon which thou lookedst, and with which I have crowned thee so often in joy and gladness? How shall I now shew this garden to my lord? In what mind

<sup>6</sup> A omits  $\pi\alpha\sigma\alpha\ \delta$  <sup>7</sup> Cf. Sappho 94 <sup>8</sup> so Hirsch: A  $\delta\ \mu\epsilon\iota\sigma\tau\epsilon\ \pi\eta\ \delta\ \mu\epsilon\iota\sigma\tau\epsilon\ \gamma\alpha\rho$  <sup>9</sup>  $\pi\eta\ \sigma\mu\iota\tau\ \kappa\alpha\iota\ \delta\rho\epsilon\psi\epsilon$ , but for syntax cf.  $\delta\beta\lambda\epsilon\upsilon\sigma\epsilon\varsigma$  with  $\sigma\iota$ 's above <sup>10</sup> A -or

μενος ἔσται· κρεμᾶ γέροντα ἄνθρωπον ἐκ μιᾶς<sup>1</sup> πίτυος ὡς Μαρσῦαν, τάχα δὲ καὶ Δάφνιν, ὡς τῶν αἰγῶν ταῦτα εἰργασμένων." 9. δάκρυα ἦν ἐπὶ τοῖτοις θερμότερα, καὶ ἐθρήνουν οὐ τὰ ἄνθη λοιπόν, ἀλλὰ τὰ αὐτῶν σώματα. ἐθρήνει καὶ Χλόη Δάφνιν<sup>2</sup> εἰ κρεμήσεται, καὶ ἤρχετο μηκέτι ἔλθεῖν τὸν δεσπότην αὐτῶν, καὶ ἡμέρας διένειλε μοχθηρίας, ὡς ἤδη Δάφνιν βλέπουσα μαστιγοῦμενον.

Καὶ ἤδη νυκτὸς ἀρχομένης ὁ Εὐδρομος αὐτοῖς ἀπήγγελλεν, ὅτι ὁ μὲν πρεσβύτερος δεσπότης μεθ' ἡμέρας ἀφίξεται τρεῖς, ὁ δὲ παῖς αὐτοῦ τῆς ἐπιούσης<sup>3</sup> πρόεισι. σκέψεις οἶν ἦν περὶ<sup>4</sup> τῶν συμβεβηκότων, καὶ κοινωνοὺν<sup>5</sup> εἰς τὴν γνώμην τὸν Εὐδρομον παρελάμβανον. ὁ δὲ εὖνους ὢν τῷ Δάφνιδι παρήκει τὸ συμβᾶν ὁμολογήσαι πρότερον τῷ νέῳ δεσπότη, καὶ αὐτὸς συμπράξειν ἐπηγγέλλετο τιμώμενος ὡς ὁμογύλακτος· καὶ ἡμέρας γενομένης οὕτως ἐποίησαν.

10. Ἦκε μὲν ὁ Ἀστύλος ἐπὶ ἵππου καὶ παρῖσιτος αὐτοῦ, καὶ οὗτος ἐπὶ<sup>6</sup> ἵππου, ὁ μὲν ἀρτιγένειος,<sup>7</sup> ὁ δὲ Γνάθων (τουτὶ γὰρ ἐκαλεῖτο). τὸν πώγωνα ξυρώμενος πύλαι. ὁ δὲ Λάμων ἅμα<sup>8</sup> τῇ Μυρτιάλῃ καὶ τῷ Δάφνιδι πρὸ τῶν ποδῶν αὐτοῦ καταπεσών, ἰκέτευεν οἰκτεῖραι γέροντα ἀτυχῇ καὶ πατρῷας ὀργῆς ἐξαρπάσαι τὸν οὐδὲν ἀδικήσαντα, ἅμα τε αὐτῷ καταλέγει πάντα. οἰκτεῖρει τὴν

<sup>1</sup> = τρεῖς    <sup>2</sup> Ἀ μιστὸς Δάφ. . . ἔζη    <sup>3</sup> Ἀ αὐτῇ τῇ ἐπιούσῃ  
<sup>4</sup> περὶ ἐπὶ    <sup>5</sup> Ἀ κοινωνοὺν    <sup>6</sup> Ἀ οἷα οὗτος ἐπὶ    <sup>7</sup> Ἀ γένειος  
<sup>8</sup> Ἀ οἷα δὲ αὐτῷ . . . ποδῶν

will he look upon it? How will he take it? He will hang me up for an old rogue, like Marsyas upon a pine, and perchance poor Daphnis too, thinking his goats have done the deed."<sup>1</sup> 9. With these there fell more scalding tears; for now they wept not for the flowers, but themselves. And Chloe bewailed poor Daphnis his case if he should be hanged up and scourged, and wished their lord might never come, spending her days in misery, as if even then she looked upon her sweet Daphnis under the whip.

But towards night Eudromus came and brought them word that their lord would come within three days, and that their young master would be there to-morrow. Therefore about what had befallen them they fell to deliberate, and took in good Eudromus into their council. This Eudromus was altogether Daphnis his friend, and he advised they should first open the chance to their young lord, and promised himself an assistant too, as one of some account<sup>2</sup> with him; for Astylus was nursed with his milk, and he looked upon him as a foster-brother. And so they did the next day.

10. Astylus came on horseback, a parasite of his with him, and he on horseback too. Astylus was now of the first down,<sup>3</sup> but his Gnathio (that was his name) had long tried the barber's tools. But Lamo, taking Myrtale and Daphnis with him, and flinging himself at the feet of Astylus, humbly beseeched him to have mercy on an unfortunate old man, and save him from his father's anger, one that was not in fault, one that had done nothing amiss; and then told him what had befallen them. Astylus had pity

<sup>1</sup> Thornley has "goats has done." <sup>2</sup> Thornley has "account."

<sup>3</sup> i.e. the first down was upon his cheek.

ίκεσίαν ὁ Ἀστύλος καὶ ἐπὶ τὸν παράδεισον ἐλθὼν  
καὶ τὴν ἀπώλειαν τῶν ἀνθῶν ἰδὼν, αὐτὸς ἔφη  
παραιτήσεσθαι τὸν πατέρα καὶ κατηγορήσειν τῶν  
ἵππων,<sup>1</sup> ὥς ἐκεῖ δεβέντες ἐξύβρισαν καὶ τὰ μὲν  
κατέκλασαν, τὰ δὲ κατεπάτησαν, τὰ δὲ ἀνώρυξαν  
λυθέντες.

Ἐπὶ τούτοις εὐχονται<sup>2</sup> μὲν αὐτῷ πάντα τὰ  
ἀγαθὰ <ὁ> Δάμων καὶ ἡ Μυρτάλη· Δάφνις δὲ  
δῶρα προσεκύμισεν ἐρίφους, τυρούς, ὄρνιθας καὶ  
τὰ ἐκγονα αὐτῶν, βότρυς ἐπὶ κλημάτων, μῆλα<sup>3</sup>  
ἐπὶ κλάδων ἦν ἐν τοῖς δώροις καὶ ἀνθοσμίας  
οἶνος Δέσβιος,<sup>4</sup> ποθῆναι κάλλιστος οἶνος. 11. ὁ  
μὲν δὴ Ἀστύλος ἐπήνει ταῦτα καὶ περὶ θήραν  
εἶχε λαγῶν, οἷα πλούσιος νεανίσκος καὶ τρυφῶν  
αἰεὶ καὶ ἀφιγμένος εἰς τὸν ἀγρὸν εἰς ἀπόλαυσιν  
ξένης ἡδονῆς.

Ὁ δὲ Γνάθων, οἷα μαθὼν ἐσθίειν ἄνθρωπος καὶ  
πίνειν εἰς μέθην καὶ λαγνεύειν<sup>5</sup> μετὰ τὴν μέθην  
καὶ οὐδὲν ἄλλο ὢν ἢ γνάθος καὶ γαστήρ καὶ τὰ  
ὑπὸ γαστέρα, οὐ παρέργως εἶδε τὸν Δάφνιν τὰ  
δῶρα κομίσαντα, ἀλλὰ καὶ φύσει παιδεραστῆς  
ὢν καὶ κάλλος οἶον οὐδὲ ἐπὶ τῆς πόλεως εὐρών,  
ἐπιθέσθαι διέγνω<sup>6</sup> τῷ Δάφνιδι καὶ πείσειν ᾧετο  
ῥαδίως ὥς αἰπόλον.

Γνοὺς δὲ ταῦτα, θήρας μὲν οἶκ ἐκοινώνει τῷ

<sup>1</sup> Ἀ τὸν ἵππον: ἢ τῶν ἱππειῶν (B. αἶμα) <sup>2</sup> ῥη ἱππεῖσιν.

<sup>3</sup> ῥη μῆλα δὲ <sup>4</sup> Ἀ Δέσβ. 34 <sup>5</sup> ῥη σπιεῖ λαγν. . . .  
οἶδεν <sup>6</sup> cf. Xen. Eph. 3. 2

on the wretched suppliant, and went with him to the garden; and having seen the destruction of it as to flowers, he promised to procure them his father's pardon and lay the fault on the fiery horses, that were bed thereabouts, toggled o'er something,<sup>1</sup> and broke their bridles, and so it happened that almost all the flowers everywhere were trodden down, broken, and torn, and flundered up.

At this, Lamo and Myrtale prayed the Gods would prosper him in everything; and young Daphnis soon after presented him with things made ready to that purpose; young kids, cream-cheeses, a numerous brood of hen-and-chickens, bunches of grapes hanging still upon their palms, and apples on the boughs, and amongst them a bottle of the Lesbian wine, fragrant wine and the most excellent of drinks. 11. Astylus commended their oblation and entertainment, and went a hunting the hare; for he was rich, and given to pleasure, and therefore came to take it abroad in the country.

But Gnatho, a man that had learnt only to guttle, and drink till he was drunk, and afterwards play the lecher, a man that minded nothing but his belly<sup>2</sup> and his lasciviousness under that, he had taken a more curious view of Daphnis than others had, when he presented the gifts. *Sed cum natura puerorum amator esset, inventa qualem ne in urbe quidem viderat forma, Daphnim aggredi decrevit, hoc facile ratus illi utpote homini caprario se persuasurum.*

When he had now thus deliberated with himself, he went not along with Astylus a hunting, but

<sup>1</sup> 'Thornley misprints "or something"'  
a pun on γένος "jaw," and "Gnatho."

<sup>2</sup> the Greek has



Ἰαστύλῃ, κατιῶν δὲ ἵνα ἔνεμεν ὁ Δάφνις λόγῳ μὲν τῶν αἰγῶν τὸ δὲ ἀληθὲς Δάφνιδος ἐγένετο θεατῆς. μαλθάσσων δὲ αὐτὸν τίς τε αἶγας ἐπῆνει καὶ συρίσαι τι<sup>1</sup> αἰπολικὸν ἠξίωσε· καὶ ἔφη ταχέως ἐλεύθερον θήσειν τὸ πᾶν δυνάμενος. 12. ὥς δὲ εἶχε χειροῆθη, νύκτωρ λοχήσας ἐκ τῆς νομῆς ἐλαύνοντα τὰς αἶγας, πρῶτον μὲν ἐφίλησε προσ- ἑραμῶν. εἶτα <ἔδεῖτο> ὁπισθεν παρασχεῖν τοι- οῦτον οἶον αἱ αἶγες τοῖς τράγοις. τοῦ δὲ βραδέως νοήσαντος καὶ λέγοντος ὥς αἶγας μὲν βαίνειν τράγους καλόν, τράγον δὲ οὐπώποτε εἶδέ τις βαίνοντα τράγον, οὐδὲ κριὸν ἀντὶ τῶν οἰῶν κριόν, οὐδὲ ἀλεκτρυόνας ἀντὶ τῶν ἀλεκτορίδων ἀλεκ- τρυόνας, οἷος<sup>2</sup> ἦν ὁ Γνῖθων βιάζεσθαι<sup>3</sup> τὰς χεῖρας προσφέρων. ὁ δὲ μεθύοντα ἄνθρωπον ἐστῶτα μόλις παρῳσάμενος ἐσφηλεν εἰς τὴν γῆν, καὶ ὥσπερ σκύλαξ ἀποδραμῶν, κείμενον κατέλιπεν, ἀνδρὸς οὐ παιδὸς εἰς<sup>4</sup> χειραγωγίαν δεόμενον. καὶ οὐκέτι προσέειπε ὅλως, ἀλλὰ ἄλλοτε ἄλλη τὰς αἶγας ἔνεμεν, ἐκείνῳ μὲν φεύγων, Χλόην δὲ τήρῳ.

Οὐδὲ ὁ Γνῖθων ἐτι περιειργάζετο καταμαθὼν ὥς οὐ μόνον καλός, ἀλλὰ καὶ ἰσχυρός ἐστιν. ἐπε- τήρει δὲ καιρὸν διαλεχθῆναι περὶ αὐτοῦ τῇ Ἰασ- τυλῇ καὶ ἠλπίζε δῶρον αὐτὸν ἔχειν παρὰ τοῦ νεανίσκου πολλά καὶ μεγάλα χαρίζεσθαι θέλοντος. 13. τότε μὲν οὖν οὐκ ἰδυνήθη· προσήει γὰρ ὁ Διονυσοφάνης ἅμα τῇ Κλεαρίστῃ, καὶ ἦν θόρυβος

<sup>1</sup> so Brunek (Amyot): πᾶσι τὸ <ἔδεῖτο> B<sup>2</sup> <sup>2</sup> so Cub: πᾶσι εἰς τε as in Parth. 7 and Ach. Tat. 4. 9 <sup>3</sup> A βιάζεται <sup>4</sup> q πρὸς

going down into the field where Daphnis kept, he said he came to see the goats, but came indeed spectator of the youth. He began to palp him with soft words, praised his goats, called fondly on him for a pastoral tune, and said withal he would speedily impetrate his liberty for him, as being able to do what he would with his lord. 12. *Ut autem illum mansuetum sibi que morigerum vidit, nocte insidiatus capellæ e pastu ablucenti, accurrens oscula quædam dedit; deinde at more caprarum hircis suis copiam facientium sibi tergum obverlet precatur. Hæc cum tandem annuadvertisset Daphnis et dixisset capras quod inquant hirci, id quidem se recte habere, sed hircum nunquam quemquam vidisse inire hircum neque arietem pro ovibus arietem, neque gallos gallinarum loco gallos, ibi Gnatho velle vi adigere manusque iniicere.* But Daphnis flung off this drunken sot, who scarce could stand upon his legs, and laid him on the ground, and then whipped away and left him. Nor would Daphnis endure it he should near him ever after, and therefore still removed his flocks, avoiding him and keeping Chloe carefully.

And indeed Gnatho did not proceed to trouble him further; for he had found him already not only a fair but a stout boy. But he waited an occasion to speak concerning him to Astylus, hoping to beg him of the gallant, as one that would bestow upon him many and better gifts than that. 13. But it was not a time to talk of it now; for Dionysophanes was come with his wife Clearista, and all about was a busy noise, tumultuous pudder of carriages,<sup>1</sup> and a

<sup>1</sup> pack animals.

πολὺς κτηνῶν, οἰκετῶν, ἰνδρῶν, γυναικῶν. μετὰ δὲ τοῦτο συνέταττε λόγον καὶ ἐρωτικὸν καὶ μακρὸν.

Ἦν δὲ ὁ Διονισοφάνης μεσαιπόλιος μὲν ἦδη, μέγας δὲ καὶ καλὸς καὶ μεираκίοις ἀμυλλᾶσθαι δυνάμενος, ἀλλὰ καὶ πλοῖσις ἐν ὀλίγοις καὶ χρηστὸς ὡς οὐδεὶς ἄλλος. οὗτος ἐλθὼν τῇ πρώτῃ μὲν ἡμέρᾳ θεοῖς ἔβυσεν ὅσοι προεστᾶσιν ἀγροικίας, Δήμητρι καὶ Διονύσῳ καὶ Πανὶ καὶ Νύμφαις, καὶ κοινὸν πᾶσι τοῖς παρούσιν ἔστησε κρατῆρα, ταῖς δὲ ἄλλαις ἡμέραις ἐπεσκόπει τὰ τοῦ Λάμωνος ἔργα. καὶ ὁρῶν τὰ μὲν πεδία ἐν αὐλακί, τὰς δὲ ἀμπέλους ἐν κλήματι, τὸν δὲ παρύδεισκον ἐν κάλλει (περὶ γὰρ τῶν ἀνθῶν Ἀστύλος τὴν αἰτίαν ἀνελάμβανεν), ἦδετο περιττῶς, καὶ τὸν Λάμωνα ἐπῆναι καὶ εὐεῦθερον ἀφήσειν ἐπηγγέλλετο.

Κατῆλθε μετὰ ταῦτα καὶ εἰς τὸ αἰπόλιον τὰς τε αἴγας ὀφόμενος καὶ τὸν νέμοντα. 14. Χλόη μὲν οὖν εἰς τὴν ἕλην ἔφυγεν ὄχλον τοσοῦτον αἰδασθεῖσα καὶ φοβηθεῖσα, ὁ δὲ Δάφνις εἰστίκει δέρμα λύσιον αἰγὸς ἐξωσμένος, πήραν νεορραφῇ κατὰ τῶν ὤμων ἐξηρητημένος, κρατῶν ἀμφοτέραις,<sup>1</sup> τῇ μὲν ἡρτιπαγεῖς τυροῦς, τῇ δὲ ἐρίφους<sup>2</sup> γαλαθηνοῖς· εἴ ποτε Ἀπόλλων λαομέδοντι θητεύων ἐβουκόλησε, τοιόσδε ἦν ὅλος τότε ὥφθη Δάφνις. αὐτὸς μὲν οὖν εἶπεν οὐδέν, ἀλλὰ ἐρυθίματος πλησθεὶς ἔνευσε κύτῳ προτείνας τὰ δῶρα· ὁ δὲ Λάμων, "Οὔτος," εἶπε, "σοί, ἔεσποτα, τῶν αἰγῶν αἰπόλος. σὺ μὲν ἐμοὶ πεντήκοντα νέμειν

<sup>1</sup> ὡς ἔ': πᾶς ταῖς χερσὶν ἔμ.

<sup>2</sup> ἡ οὐμίτε (πρὸς Ἀιγυοί)

long retinue of menservants and maids. But he thought with himself to make afterwards a speech concerning Daphnis, sufficient for love, sufficient for length.

Dionysophanes was now half gray, but very tall and well-limbed, and able at any exercise to grapple in the younger list. For his riches few came near him; for honest life, justice, and excellent manners, scant such another to be found. He, when he was come, offered the first day to the president Gods of rural business, to Ceres, Bacchus, Pan, and the Nymphs, and set up a common bowl for all that were present. The other days he walked abroad to take a view of Lamo's works; and seeing how the ground was ploughed, how swelled with palmitis and how trim the vineyard was, how fair and flourishing the viridary (for as for the flowers, Astylus took the fault upon himself), he was wonderfully pleased and delighted with all; and when he had praised Lamo much, he promised besides to make him free.

Afterwards he went into the other fields to see the goats and him that kept them. 14. Now Chloe fled into the wood; for she could not bear so strong a presence and was afraid of so great a company. But Daphnis stood girt with a skin from a thick-shagged goat, a new scarp about his shoulders, in one hand holding green cheeses, with the other leading suckling kids. If ever Apollo would be hired to serve Laomedon and tend on herds, just so he looked at Daphnis then. He spoke not a word, but all on a blush, casting his eyes upon the ground, presented the rural gifts to his lord. But Lamo spoke: "Sir," quoth he, "this is the keeper of those goats. To me you

ἔδωκε καὶ δύο τράγους, οὗτος δέ σοι πεποίηκεν ἑκατὸν καὶ δέκα τράγους. ὅρᾳς ὥς λιπαραὶ καὶ τὰς τρίχας λάσσαι καὶ τὰ κέρατα ἄθραυστοι; πεποίηκε δ' αὐτὰς καὶ μουσικὰς· σύριγγος γοῦν ἀκούουσαι ποιῶσι πάντα."

15. Παρούσα δὲ τοῖς λεγομένοις ἡ Κλεαρίστη πείραν ἐπεθύμησε τοῦ λεχθέντος λαβεῖν, καὶ κελεύει τὸν Δάφνιν ταῖς αἷξιν ὅλον εἶωθε συρίσαι, καὶ ἐπαγγέλλεται συρίσαντι χαριεῖσθαι χιτῶνα καὶ χλαῖναν καὶ ὑποδήματα. ὁ δὲ καθίσας αὐτοῖς ὥσπερ θίατρον, στὰς ὑπὸ τῇ φηγῷ καὶ ἐκ τῆς πῆρας τὴν σύριγγα προκομίσας, πρῶτα μὲν ὀλίγον ἐνέπνευσε καὶ αἱ αἶγες ἐστησαν τὰς κεφαλὰς ὑράμεναι. εἶτα<sup>1</sup> ἐνέπνευσε τὸ νόμιον· καὶ αἱ αἶγες ἐνέμοντο νεύσασαι κάτω. αὐθις λιγυρὸν ἐνέδωκε καὶ ἄθροαι κατεκλίθησαν. ἐσύρισε τι καὶ ὅξυ μέλος· αἱ δέ, ὥσπερ<sup>2</sup> λύκου προσιόντος, εἰς τὴν ὕλην κατέφυγον. μετ' ὀλίγον ἀνακλητικὸν ἐφθέγγατο καὶ ἐξελθοῦσαι τῆς ὕλης πλησίον αὐτοῦ τῶν ποδῶν συνέδραμον. οἱδὲ ἀνθρώπους αἰκέτας εἶδεν ἂν τις οὕτω πειθομένους προστάγματι δεσπότου. οἳ τε οὖν ἄλλοι πάντες ἐθαύμαζον καὶ πρὸ πάντων ἡ Κλεαρίστη, καὶ τὰ δῶρα ὑποδώσειν ὁμοσε καλῶ τε ὄντι αἰπόλῳ καὶ μουσικῷ.

Καὶ ἀνελθόντες εἰς τὴν ἑπαυλιν ἀμφὶ ἄριστον

<sup>1</sup> Α ομιῖτα εἰπε . . . κάτω    <sup>2</sup> Α δὲ

committed fifty she's and two he's. Of them he has made you an hundred now and ten he-goats. Do you see how plump and fat they are, how shaggy and rough their hair is, how entire and unshattered their horns? Besides he has made them musical. For if they do but hear his pipe, they are ready to do whatsoever he will."

15. Clearista heard him what he said, and being struck with a longing to have it presently tried whether it were so indeed or not, she bids Daphnis to play to his goats as he wanted to do, promising to give him for his piping a coat, a mantle, and new shoes. Daphnis, when all the company was sate as a theatre, went to his oak, and standing under it drew his pipe out of his scrip. And first he blew something that was low and smart, and presently the goats rose up and held their heads bolt upright. Then he played the pastoral or grazing tune, and the goats cast their heads downwards to graze. Then again he breathed a note was soft and sweet, and all lay down together to rest. Anon he struck up a sharp, violent, tumultuous sound, and they all rushed into the wood as if a wolf had come upon them. After a while he piped aloud the recall, and they wheeled out of the wood again and came up to his very feet. Never was there any master of a house that had his servants so obsequious to his commands. All the spectators admired his art, but especially Clearista, inasmuch that she could not but swear she would give him the things she promised, who was so fair a goatherd and skilled in music even to wonder.

From this pleasure they returned to the cottage

εἶχον καὶ τῷ Δάφνιδι ἅφ' ὧν ἡσθιον ἔπεμψαν.  
 16. ὁ δὲ μετὰ τῆς Χλόης ἡσθιε καὶ ἤδετο  
 γεύόμενος ἀστικῆς ὀψαρτυσίας, καὶ εὐελπὶς ἦν  
 τεύξεσθαι τοῦ γάμου πείσας τοὺς δεσπότας.  
 ὁ δὲ Γνάθων προσεκκαυθεὶς τοῖς κατὰ τὸ  
 αἰπόλιον γεγενημένοις καὶ ὀβριώτον νομίζων τὸν  
 βίον εἰ μὴ τεύξεται Δάφνιδος, περιπατοῦντα  
 τὸν Ἀστύλον ἐν τῷ παραδείσῳ φυλάξας, καὶ  
 ἀναγαγὼν εἰς τὸν τοῦ Διονύσου νεών, πόδας  
 καὶ χεῖρας κατεφίλει. τοῦ δὲ πυνθανομένου,  
 τίνος ἕνεκα ταῦτα ὀρώ, καὶ λέγειν κελεύοντος καὶ  
 ὑπουργήσῃν ὁμνύοντος, "Οἴχεται σοι Γνάθων,"  
 ἔφη, "δέσποτα· ὁ μέχρι νῦν μόνης τραπέζης  
 τῆς σῆς ἑρῶν, ὁ πρότερον ὁμνύς ὅτι μηδὲν ἔστιν  
 ὠραιότερον οἴνου γέροντος, ὁ κρείττους τῶν ἐφήβων  
 τῶν ἐν Μυτιλήνῃ τοὺς σοὺς ὀψαρτυτὰς λέγων,  
 μόνον λοιπὸν καλὸν εἶναι Δάφνιν νομίζω. καὶ  
 τροφῆς μὲν τῆς πολυτελοῦς οὐ γεύομαι καίτοι  
 τοσούτων παρασκευαζομένων ἐκάστης ἡμέρας,  
 κρεῶν, ἰχθύων, μελιτωμάτων, ἡδέως δ' ἂν αἷξ  
 γεύόμενος πῶς ἐσθίοιμι καὶ φύλλα τῆς Δάφνιδος  
 ἀκούων σύριγγος καὶ ὑπ' ἐκείνου<sup>1</sup> νεμόμενος. σὺ  
 δὲ σῶσον Γνάθωνα τὸν σὸν καὶ τὸν ἀήττητον  
 ἔρωτα νίκησον. εἰ δὲ μή, σὲ<sup>2</sup> ἐπόμνυμι τὸν ἐμὸν  
 θεόν, ξιφίδιον λαβὼν καὶ ἐμπλήσας τὴν γαστέρα  
 τροφῆς ἐμαυτὸν ὑποκτενῶ πρὸ τῶν Δάφνιδος  
 θυρῶν· σὺ δὲ οὐκέτι καλέσεις Γναθωνάριον,  
 ὥσπερ εἰώθεις παίζων αἰεί."

<sup>1</sup> so Hippel: A. ὡν: 141. 7<sup>2</sup> so Vill: πῶς σὺ

to dine, and sent Daphnis some of their choicer fare to the fields ; 16. where he feasted himself with Chloë, and was sweetly affected by those delicacies and confections from the city, and hoped he had pleased his lord and lady so, that now he should not miss the maid. But Gnatho now was more inflamed with those things about the goats ; and counting his life no life at all unless he had Daphnis at his will, he caught Astylus walking in the garden, and leading him with him into Bacchus his fare, he fell to kiss his hands and his feet. But he inquiring why he did so and bidding him tell what was the matter with him, and swearing withal to hear and help him in anything, "Master, thy Gnatho is undone," quoth he ; "for I who heretofore was in love with nothing but thy plenteous table, and swore nothing was more desirable, nothing of a more precious tang, then good old wine, I that have often affirmed that thy confectioners and cooks were the sweetest things in Mytilene, I shall now hereafter for ever think that nothing is fair and sweet but Daphnis ; and giving over to feed high, although thou art furnished every day with flesh, with fish, with banqueting, nothing could be more pleasant to me then to be turned into a goat, to eat grass and green leaves, hear Daphnis his pipe and be fed at his hand. But do thou preserve thy Gnatho, and be to him the victor of victorious love. Unless it be done, I swear by thee that art my God, that when I have filled my paunch with meat, I'll take this dagger and kill myself at Daphnis his door. And then you may go look your little pretty Gnatho, as thou usest daily to cull me."



17. Οὐκ ἀντέσχε κλάοντι καὶ αὖθις τοῖς πόδας καταφιλοῦντι νεανίσκος μεγαλόφρων καὶ οὐκ ἄπειρος ἐρωτικῆς λύπης, ἀλλ' αἰτήσιν αὐτὸν παρὰ τοῦ πατρὸς ἐπηγγείλατο κομίζεῖν<sup>1</sup> εἰς τὴν πόλιν αὐτῷ μὲν δούλον ἐκείνῳ δὲ ἐρώμενον. εἰς εὐθυμίαν<sup>2</sup> δὲ καὶ αὐτὸν ἐκείνον θέλων προ-αγαγεῖν, ἐπυνθάνετο μειδιῶν εἰ οὐκ αἰσχύνεται Λάμωνος νιὸν φιλῶν ἀλλὰ καὶ σπουδάζει συγ-κατακλιθῆναι νέμοντι αἶγας μεираκίρ, καὶ ἅμα ὑπεκρίνετο τὴν τραγικὴν δυσωδίαν μυσάττεσθαι.

Ὁ δέ, οἷα πᾶσαν ἐρωτικὴν μυθολογίαν ἐν τοῖς τῶν ἀσώτων<sup>3</sup> συμποσίοις πεπαιδευμένος, οὐκ ἀπὸ σκοποῦ καὶ ὑπὲρ αὐτοῦ καὶ ὑπὲρ τοῦ Δάφνιδος ἔλεγεν· "Οὐδεὶς ταῦτα, δέσποτα, ἐρα-στῆς πολυπραγμονεῖ, ἀλλ' ἐν οἷῳ ποτὲ ἂν σωματί εὖρῃ τὸ κᾶλλος, ἐάλωκε. διὰ τοῦτο καὶ φυτοῦ τις ἡράσθη καὶ ποταμοῦ καὶ θηρίου. καίτοι τίς οὐκ ἂν ἐραστὴν ἠλέησεν ὃν ἔδει φοβεῖσθαι τὸν ἐρώμενον; ἐγὼ δὲ σώματος μὲν ἐρῶ δούλου, κᾶλλον δὲ ἐλευθέρου. ὁρᾷς ὥς ὑακίνθῳ μὲν τὴν κόμην ὁμοίαν ἔχει, λάμπουσι δὲ ὑπὸ ταῖς ὀφρύσιν οἱ ὀφθαλμοὶ καθάπερ ἐν χρυσῇ σφενδόνη ψηφίς; καὶ τὸ μὲν πρόσωπον ἐρυθρήματος μεστόν, τὸ δὲ στόμα λευκῶν ὀδόντων ὥσπερ ἐλέφαντος; τίς ἐκεῖθεν οὐκ ἂν εὔξαιτο λαβεῖν ἐραστῆς γλυκέα<sup>4</sup> φιλήματα; εἰ δὲ νέμοντος ἡράσθην, θεοὺς ἐμμησαύμην. Βουκόλος ἦν Ἀγχίστης καὶ

<sup>1</sup> so E: τιμὴ καὶ κομ.    <sup>2</sup> A ἐν: B ἐν    <sup>3</sup> τῶν ἀσώτ.: A τῆς ἀσωτίας from σώματι below    <sup>4</sup> so Vill: τιμὴ λευκὰ from above

17. Astylus, a generous youth and one that was not to learn that love was a tormentous fire, could not endure to see him weep in such a manner and kiss his feet again and again; but promised him to beg Daphnis of his father to wait upon him at Mytilene. And to hearten up Gnatho, as he before had bin heartened up himself, he smiled upon him and asked him whether he were not ashamed to be in love with a son of Lamo's, nay, with a boy that kept goats. And while he said that, he made as if to show how abominable to him was the strong perfume of goats.

Gnatho on the other side, like one that had learnt the wanton discourse among good fellows in the drinking schools, was ready to answer him pat concerning himself and Daphnis thus: "We lovers, Sir, are never curious about such things as those. But wheresoever we meet with beauty, there undoubtedly we are caught. And hence it is that some have fallen in love with a tree, some with a river, some with a beast. And who would not pity that miserable lover whom we know fatally bound to live in fear of that that's loved? But I, as I love the body of a servant, so in that the beauty of the most ingenuous.<sup>1</sup> Do you not see his locks are like the hyacinths? and his eyes under the brows like diamonds burning in their golden sockets? how sweetly ruddy are his cheeks, and his mouth rowed with elephant-pearl? And what lover would not be foud to take from thence the sweetest kisses? But if I love a keeper of flocks, in that I imitate the Gods. Anchises was a herds-

high-born.

ἔσχευ αὐτὸν Ἀφροδίτῃ· αἶγας ἔνεμε Βρύγχος<sup>1</sup>  
καὶ Ἀπόλλων αὐτὸν ἐφίλησε· ποιμὴν ἦν Γανυμή-  
δης καὶ αὐτὸν ὁ τῶν ὄλων βασιλεὺς<sup>2</sup> ἤρπασε.  
μὴ καταφρονῶμεν παιδὸς ᾧ καὶ αἶγας, ὡς ἐρώσας,  
πειθόμενας εἶδομεν, ἀλλ' εἰ καὶ<sup>3</sup> ἔτι μένειν ἐπὶ  
γῆς ἐπιτρέπουσι τοιοῦτον κάλλος χάριν ἔχωμεν  
τοῖς Διὸς ἀετοῖς."

18. Ἡδὺ γελάσας ὁ Ἀστύλος ἐπὶ τούτῳ  
μάλιστα τῷ λεχθέντι, καὶ ὡς μεγάλους ὁ Ἑρως  
ποιεῖ σοφιστὰς εἰπὼν ἐπετήρει καιρὸν, ἐν ᾧ τῷ  
πατρὶ περὶ Δάφνιδος διαλέγεται.

Ἀκούσας δὲ τὰ λεχθέντα κρίψα πάντα ὁ  
Εὐδρομος, καὶ τὰ μὲν τὸν Δάφνιν φιλῶν ὡς  
ἀγαθὸν νεανίσκον, τὰ δὲ ὑχθόμενος εἰ Γυνάθωνος  
ἐμπαροίνημα γενήσεται τοιοῦτον κάλλος, ἀντίκα  
καταλέγει πάντα ἐκείνῳ<sup>4</sup> καὶ Λάμῳ. ὁ μὲν  
οὖν Δάφνις ἐκπλαγεὶς ἐγίνωσκεν ἅμα τῇ Χλῳῃ  
τολμήσαι φυγεῖν ἢ ἀποθανεῖν, κοινωνὸν καὶ κείνην  
λαβών. ὁ δὲ Λάμων προσκαλεσάμενος ἔξω  
τῆς αὐλῆς τὴν Μυρτάλην, "Οἰχόμεθα," εἶπεν,  
"ὦ γύναι. ἦκει καιρὸς ἐκκαλύπτειν τὰ κρυπτά.<sup>5</sup>  
ἔρρει μοι<sup>6</sup> καὶ τὸ αἰπόλιον καὶ τὰ λοιπὰ πάντα.  
ἀλλ' οὐ μὰ τὸν Πάνα καὶ τὰς Νύμφας, οὐδ' εἰ  
μέλλω βοῦς, φασίν, ἐν αὐλίῳ καταλείπεσθαι.  
τὴν Δάφνιδος τύχην ἵστις ἐστὶν οὐ σιωπήσομαι,  
ἀλλὰ καὶ ὅτι εὖρον ἐκκείμενον ἐρῶ, καὶ ὅπως  
τρέφόμενον μηνύσω καὶ ὅσα εὖρον συνεκκείμενα  
δείξω. μαθήτω Γυνάθων ὁ μιαρὸς οἶος ὢν οἷων  
ἐρᾷ. παρασκευάζε μοι μόνον εὐτρεπῆ τὰ γνωρί-  
σματα."

<sup>1</sup> ὁ Βρύγχος (not Amygus)

<sup>2</sup> ὁ γανυμήδης A omits ἦν

<sup>3</sup> ὡς ἔλ. βεβ. : ὡς ἔλ.

<sup>4</sup> ὡς ἔλ. βεβ. : ὡς ἔλ.

man, and Venus had him; Branchus was a goatherd, and Apollo loved him; Gaunymedes was but a shepherd, and yet he was the rape of the king of all. We ought not then to condemn a youth to whom we see even the goats, for very love of one so fair, every way obedient. Nay rather, that they let such a beauty as that continue here upon the earth, we owe our thanks to Jupiter's eagles."

18. At that word Astylus had a sweet laugh, and saying, "O what mighty sophisters this Love can make," began to cast about him for a fit time to speak to his father about Daphnis.

Eudromus hearkened in secret what was said, and because he both loved Daphnis as an honest youth and detested in himself that such a flower of beauty should be put into the hands of a filthy sot, he presently told both Daphnis and Lamo all that happened. Daphnis was struck to the heart with this, and soon resolved either to run away with Chloe or to die with her. But Lamo, getting Myrtale out of doors, "What shall we do?" quoth he; "we are all undone. Now or never is our time to open all that hitherto has bin concealed. Gone is my herd of goats, and gone all else too. But by Pan and all the Nymphs, though I should be left alone to myself like an ox forgotten in a stall, I will not longer hide his story, but declare I found him an exposed child, make it known how he was nursed, and shew the significations found exposed together with him. And let that rotten rascal Gnatho know himself, and what it is he dares to love. Only make ready the tokens for me."

\* πρὸς      † so Coll. : nisi spernet      sal vñ eis. so B :  
nisi si al aliter a correction following the corruption

19. Οἱ μὲν ταῦτα συνθέμενοι ἀπῆλθον εἰσω  
 πάλιν ὁ δὲ Ἀστύλος σχολὴν ἄγοντι τῷ πατρὶ  
 προσκυίς, αἰτεῖ τὸν Δάφνιν εἰς τὴν πόλιν κατ-  
 αγαγεῖν, ὥς καλὸν τε ὄντα καὶ ἀγροικίας κρείττονα  
 καὶ ταχέως ὑπὸ Γνώθωνος καὶ τὰ ἡστικά διδα-  
 χθῆναι δυνάμενον. χαίρων ὁ πατήρ δίδωσι, καὶ  
 μεταπεμψάμενος τὸν Λάμωνα καὶ τὴν Μυρτάλην  
 εὐηγγελίζετο μὲν αὐτοῖς, ὅτι Ἀστύλον θεραπεύσει  
 λοιπὸν ἀντὶ αἰγῶν καὶ τράγων Δάφνις, ἐπηγγέλ-  
 λετο δὲ δύο ἀντ' ἐκείνου δώσειν αὐτοῖς αἰπόλους.

Ἐνταῦθα ὁ Λάμων, πάντων ἤδη συνερρυηκότων  
 καὶ ὅτι καλὸν ὁμόδουλον ἔξουσιν ἰδομένων, αἰ-  
 τήσας λόγον ἤρξατο λέγειν. "Ἀκουσον, ὦ δέ-  
 σποτα, παρὰ ἀνδρὸς γέροντος ἀληθῆ λόγον· ἐπ-  
 ὄμνυμι δὲ τὸν Πᾶνα καὶ τὰς Νύμφας, ὥς οὐδὲν  
 ψεύσομαι. οὐκ εἰμὶ Δάφνιδος πατήρ, οὐδ' εὐτύ-  
 χησέ ποτε Μυρτάλη μήτηρ γενέσθαι. ἄλλοι<sup>1</sup>  
 πατέρες ἐξίθησαν τοῦτον, παιδίων<sup>2</sup> πρεσβυτέρων  
 ἅλῃς ἔχοντες· ἐγὼ δὲ εὖρον ἐκκείμενον καὶ ὑπὸ  
 αἰγὸς ἐμῆς τρεφόμενον· ἦν καὶ ἀποθανοῦσαν  
 ἔθαψα ἐν τῷ περικλήτῳ, φιλῶν ὅτι ἐποίησε μητρος  
 ἔργα. εὖρον αὐτῷ καὶ γνωρίσματα συνεκκείμενα·  
 ὁμολογῶ, δέσποτα, καὶ φυλάττω· τύχης γὰρ ἐστὶ  
 μείζονος ἢ καθ' ἡμᾶς σύμβολα. Ἀστύλου μὲν  
 οὖν εἶναι δούλον αὐτὸν οὐχ ὑπερηφανῶ, καλὸν  
 οἰκέτην καλοῦ καὶ ἡγαθοῦ δεσπότην· παροίνημα

<sup>1</sup> Ἄλλ' οἱ      <sup>2</sup> οἱ εἰς Ε': Ἄ τοῦτον παῖδιν ἴσως παιδίων· ἢ  
 τοῦτον παῖδιν ἴσως παιδίον· ἢ τοῦτο εἰς παιδίων ἴσως παιδίον  
 (ἴσως, and παιδίον rather than παιδων, betray the Greek)

## BOOK IV, § 19

19. This agreed, they went again into the house. But Astylus, his father being at leisure, went quickly to him and asked his leave to take Daphnis from the country to serve him at Mytilene; for he was a fine boy, far above the clownish life, and one that Gnatho soon could teach the city garb.<sup>1</sup> His father grants it willingly, and presently sending for Lamo and Myrtale, lets them know the joyful news that Daphnis should hereafter wait upon Astylus in the city, and leave his keeping goats; and instead of him he promised to give them two goatherds.

And now, when Lamo saw the servants running together and hug one another for joy they were to have so sweet a fellow-servant in the house, he asked leave to speak to his lord, and thus began: "Hear me, Sir, a true story that an old man is about to tell you. And I swear by Pan and the Nymphs that I will not lie a jot. I am not the father of Daphnis, nor was Myrtale so happy as to be the mother of so sweet a youth. Other parents exposed that child, having enow before. And I found him where he was laid and suckled by a goat of mine; which goat, when she died, I buried in yonder skirt of the garden, to use her kindly because she had played the part of a mother. Together with him I found habiliments exposed and signs, methought, of what he was. I confess them to you, Sir, and have kept them to this day. For they make him of higher fortune than we have any claim to. Wherefore, although I think not much he should become the servant of the noble Astylus, a good servant of a good and honest lord, yet I

<sup>1</sup> ways.

δὲ Γνάθωνος οὐ δύναμαι περιίδειν γενόμενον, δὲ εἰς Μυτιλήνην αὐτὸν ἄγειν ἐπὶ γυναικῶν ἔργα σπουδάζει."

20. Ὁ μὲν Λάμων ταῦτα εἰπὼν ἐσιώπησε καὶ πολλὰ ἀφῆκε δάκρυα. τοῦ δὲ Γνάθωνος θρασυνομένου καὶ πληγὰς ἀπειλοῦντος, ὁ Διονυσοφάνης τοῖς εἰρημένοις ἐκπλαγεὶς τὸν μὲν Γνάθωνα σιωπᾶν ἐκέλευσε σφόδρα τὴν ὀφρὺν εἰς αὐτὸν τοξοποιήσας, τὸν δὲ Λάμονα πάλιν ἀνέκρινε καὶ παρεκελεύετο τάληθῇ λέγειν, μηδὲ ὅμοια πλάττειν μύθοις ἐπὶ τῇ κατέχειν ὥς υἱόν. ὥς δὲ ἀτενῆς ἦν καὶ κατὰ πάντων ὤμνε θεῶν καὶ ἐδίδου βασιλίζειν αὐτόν, εἰ διαψεύδεται, καθημένης τῆς Κλεαρίστης ἡλεγχε<sup>1</sup> τὰ λελεγμένα. "Τί δ' ἂν ἐψεύδετο Λάμων μέλλων ἀνθ' ἐνὸς δύο λαμβάνειν αἰπύλους; πῶς δ' ἂν καὶ ταῦτα ἐπλασσειν ἄγροικος; οὐ γὰρ εὐθὺς ἦν ἄπιστον, ἐκ τοιούτου γέροντος καὶ μήτρας<sup>2</sup> εὐτελοῦς υἱὸν καλὸν οὕτω γενέσθαι;"

21. Ἐδόκει μὴ μαρτεῦσθαι ἐπὶ πλέον, ἀλλὰ ἤδη τὰ γνωρίσματα σκοπεῖν, εἰ λαμπρᾶς<sup>3</sup> καὶ ἐνδοξοτέρας τύχης. ἀπῆει μὲν Μυρτάλη κομίσουσα πάντα, φυλαττόμενα ἐν πύρρῃ παλαιᾷ. κομισθέντα δὲ πρῶτος Διονυσοφάνης ἐπέβλεπε, καὶ ἰδὼν χλαῖδιον<sup>4</sup> ἁλουργέας, πόρπην χρυσήλατον, ξιφίδιον ἐλεφαντόκωπον, μέγα βοήσας "ὦ Ζεῦ δέσποτα," καλεῖ τὴν γυναῖκα θεασομένην. ἡ δὲ ἰδοῦσα μέγα καὶ αὐτὴ βοᾷ. "Φίλοι Μοῖραι

<sup>1</sup> so H, cf. 4. 23: non ἰθυσμένης (cinetoclisis following corruption through haplogr.) Ἀ λεγομένα <sup>2</sup> Ἀ μήτρας

cannot endure to have him now exposed to the drunken glutton Gnatho, and as it were be made a slave to such a drivel."

20. Lamo, when he had thus said, held his peace and wept amain. But Gnatho beginning to blaster and threatening to cudgel Lamo, Dionysophanes was wholly amazed at what was said, and commanded him silence, bending his brows and looking stern and grim upon him; then again questioned Lamo, charging him to speak the truth and tell him no such tales as those to keep Daphnis his son. But when he stood to what he said and swore to it by all the Gods, and would submit it to torture if he did deceive him, he examined every passage over again, Clearista sitting judge to him:<sup>1</sup> "What cause is there that Lamo should lie, when for one he is to have two goatherds? And how should a simple country-fellow feign and forge such things as these? No, sure; it had been straightway incredible that of such an old churl and such an urchin as his wife there should come a child so fair."

21. And now it seemed best to insist no longer upon conjectures, but to view the tokens and try if they reported anything of a more noble and splendid fortune. Myrtale therefore went and brought them all to them, laid up safe in an old scrip. Dionysophanes looked first, and seeing there the purple mantle, the gold brooch, the dagger with the ivory hest, he cried out loud "Great Jupiter the governor!" and called his wife that she might see. She too, when she saw them, cried out amain, "O

<sup>2</sup> perh. λαμπροίρας  
cf. i. 2

<sup>1</sup> so Cob: A χλαμίδ.: μὴ χλαμίδ.: :

<sup>3</sup> cf. 2. 15.



οὐ ταῦτα ἡμεῖς συνεξεθήκαμεν ἰδίῳ παιδί; <sup>1</sup> οἱ κ  
εἰς τοίτους τοῖς ἄγροῖς κομίσουσιν Σωφρόνην <sup>2</sup>  
ἀπεστείλαμεν; οὐκ ἄλλα μὲν οὖν, ἀλλ' αὐτὰ  
ταῦτα, <sup>3</sup> φίλε ἄνερ. ἡμέτερόν ἐστι τὸ παιδίον, σὸς  
υἱὸς ἐστὶ Δάφνης, καὶ πατρώας ἔνεμεν αἰγας."

22. Ἐτι λεγοῦσης αὐτῆς καὶ τοῦ Διονυσο-  
φάνους τὰ γνωρίσματα φιλοῦντος καὶ ὑπὸ περι-  
τῆς ἡδονῆς ἑακρύνοντος, ὁ Ἀστύλος συνεῖς ὡς  
ἀδελφός ἐστι, ρίψας θοῖμίτιον ἔθει κατὰ τοῦ  
παραδείσου, πρῶτος τὸν Δάφνιν φιλήσαι θέλων.  
ἰδὼν δὲ αὐτὸν ὁ Δάφνης θίοντα <sup>4</sup> μετὰ πολλῶν καὶ  
βοῶντα "Δάφνι," νομίσας ὅτι συλλαβεῖν αὐτὸν  
βουλόμενος τρέχει, ρίψας τὴν πήραν καὶ τὴν  
σίριγγα πρὸς τὴν θάλατταν ἐφέρετο ρίψων  
ἑαυτὸν ἀπὸ τῆς μεγάλης πέτρας. καὶ ἴσως  
ἦν, τὸ καινότερον, εὐρεθεὶς ἀπολώλει, εἰ μὴ  
συνεῖς ὁ Ἀστύλος ἔβρα πάλιν "Στῆθι, Δάφνι,  
μηδὲν φοβηθῆς· ἀδελφός εἰμί σου καὶ γονεῖς  
οἱ μέχρι νῦν δεσπόται. νῦν ἡμῖν Λάμων τὴν  
αἶγα εἶπε καὶ τὰ γνωρίσματα ἔδειξεν· ὅρα  
δὲ ἐπιστραφείς, πῶς ἴασι φαιδροὶ καὶ γε-  
λῶντες. ἀλλ' ἐμὲ πρῶτον φίλησον· ὁμνυμι δὲ  
τὰς Νύμφας, ὡς οὐ ψεύδομαι." 23. μόλις οὖν  
μετὰ τοὺς ὅρκους <sup>5</sup> ἔστη καὶ τὸν Ἀστύλον τρέ-  
χοντα <sup>6</sup> περιέμεινε καὶ προσελθόντα κατεφίλησεν.  
Ἐν ᾧ δὲ ἐκείνον ἐφίλει, πλῆθος τὸ λοιπὸν  
ἐπιρρεῖ θεραπόντων, θεραπαινῶν, αὐτὸς ὁ πατήρ,  
ἡ μήτηρ μετ' αὐτοῦ. οὗτοι πάντες περιέβαλλον,

<sup>1</sup> Ἄ τοῦτο εἶπε· οἱ κ. p (Amys) καὶ <sup>2</sup> so Coug; πρὸς  
Σωφρόνην; cf. Men. Epit. <sup>3</sup> αὐτὰ ταῦτα; so Coug; Ἄ  
εἰτά; μη ταῦτα <sup>4</sup> μη σπῆι δ. Δ. <sup>5</sup> pη ang. <sup>6</sup> Uni  
στρέφοντα

dear, dear Lates! are not these those very things we exposed with a son of our own? Did we not send Sophrone to lay him here in these fields? They are no other, but the same, my dear! This is our child without doubt. Daphnis is thy son, and he kept his father's goats."

22. While Clearista was yet speaking, and Dionysophanes was kissing those sweet revelations of his child and weeping over them for joy, Astylus hearing it was his brother, flings off his cloak, and o'er the green away he flies in an earnest desire to be the first to entertain him with a kiss. Daphnis, seeing him make towards him so fast with such a company, and hearing his own name in the noise, thinking he came to apprehend him, flung away his scrip and his pipe, and in the scare set a running towards the sea to cast himself from the high crag. And peradventure the new-found Daphnis, strange to tell, had then him lost, but that Astylus perceiving it cried out to him more clearly, "Stay, Daphnis; be not afraid; I am thy brother, and they thy parents that were hitherto thy lords. Now Lamo has told us all concerning the goat, and shewed the tokens thou hadst about thee. Turn thee and see with what a rejoicing, cheerful face they come along. But do thou kiss me first of all. By the Nymphs I do not lie." 23. After that oath he ventured to stand, and stayed till Astylus came at him, and then offered him a kiss.

While they were kissing and embracing, the rest of the company came in, the men-servants, the maids, the father, and with him the mother. Everyone kissed him and hugged him in their arms,

κατεφίλουν, χαίροντες, κλαίοντες. ὁ δὲ τὸν πατέρα καὶ τὴν μητέρα πρὸ τῶν ἄλλων ἐφιλοφρονεῖτο· καὶ ὡς πάλαι εἰδὼς προσεστερνίζετο καὶ ἐξελθεῖν τῶν περιβολῶν οὐκ ἠθέλεν· οὕτω φύσις ταχέως πιστεύεται. ἐξελεύετο καὶ Χλόης πρὸς<sup>1</sup> ὀλίγον.

24. Καὶ ἐλθὼν εἰς τὴν ἑπαυλιν ἐσθῆτά τε ἔλαβε πολυτελῆ, καὶ παρὰ τὸν πατέρα τὸν ἴδιον καθεσθείς ἤκουεν<sup>2</sup> αὐτοῦ λέγοντος οὕτως·  
 “Ἐγὼ, ὦ παῖδες, κομδῇ νέος. καὶ χρόνου διελθόντος ὀλίγον, πατήρ, ὡς ᾤμην, εὐτυχῆς ἐγεγόνειν· ἐγένετο<sup>3</sup> γάρ μοι πρῶτος υἱὸς καὶ δευτέρα θυγάτηρ καὶ τρίτος Ἄστυλος. ᾤμην ἱκανὸν εἶναι τὸ γένος, καὶ γενόμενον ἐπὶ πᾶσι τοῦτο τὸ παιδίον ἐξέθηκα οὐ γνωρίσματα ταῦτα συνεκθείς, ἀλλὰ ἐντάφια. τὰ δὲ τῆς Τύχης ἄλλα βουλευμάτων. ὁ μὲν γὰρ πρεσβύτερος παῖς καὶ ἡ θυγάτηρ ὁμοίᾳ νόσῳ μιᾷς ἡμέρας ἀπώλοντο· σὺ δέ μοι προνοία θεῶν ἐσώθης, ἵνα πλείους ἔχωμεν χειραγωγούς. μήτε οὖν σὺ μοι μαησικακῆσθης ποτὲ τῆς ἐκθέσεως (ἐκὼν γὰρ οὐκ ἐβουλευσάμην), μήτε σὺ λυπηθῆς, Ἄστυλε, μέρος ληψύμενος ἀντὶ πάσης τῆς οὐσίας (κρεῖττον γὰρ τοῖς εὖ φρονούσιν ἀδελφοῦ κτῆμα οὐδέν)· ἀλλὰ φιλεῖτε ἀλλήλους, καὶ χρημάτων ἕνεκα καὶ βασιλεύσιν ἐρίζετε. πολλὴν μὲν γὰρ ἐγὼ ὑμῖν καταλείψω γῆν, πολλοὺς δὲ οἰκέτας

<sup>1</sup> καὶ παρὰ <sup>2</sup> ἠκούει <sup>3</sup> ὡς ἠέμην: καὶ ἐγὼ

rejoicing and weeping. But Daphnis embraced his father and his mother the most familiarly of all the rest, and clinged to them as if he had known them long before, and would not part out of their arms. So quickly comes belief to join with nature. And he forgot even Chloe for a little while.

24. And when they got back to the cottage, they turned him out of his old clothes and put him in a gallant habit; and then seated near his own father he heard him speak to this purpose: "I married a wife, my dear sons, when I was yet very young, and after a while it was my happiness (so I thought it) to be a father. For first I had a son born, the second a daughter, and then Astylus the third. I thought there was enow of the breed; and therefore I exposed this boy, who was born after the rest, and set him out with those toys, not for the tokens of his stock but for sepulchral ornaments. But Fortune had other thoughts and counsels about him. For so it was that my eldest son and my daughter died on the same disease upon one and the same day. But thou, by the providence of the Gods, art kept alive and saved for us, in design to make us happy by more helps and manuductors to our age. So do not thou, when it comes in thy mind that thou wast exposed, take it unkindly or think evil of me; for it was not with a willing mind. Neither do thou, good Astylus, take it ill that now thou art to have but a part for the whole inheritance; for to any man that's wise there is no possession more precious than a brother is. Therefore esteem and love one another, and for your riches compare and vie yourselves with kings. For I shall leave you

δεξιοῖς, χρυσόν, ἄργυρον, ὅσα ἄλλα εὐδαιμόνουν κτήματα. μόνον ἐξαίρετον τοῦτο Δάφνιδι τὸ χωρίον εἰδῶμι καὶ Λάμωνα καὶ Μυρτάλην καὶ τὰς αἰγας ἃς αὐτὸς ἐνεμεν."

25. Ἐτι αὐτοῦ λέγοντος, Δάφνις ἀναπηδήσας "Καλῶς με," εἶπε, "πάτερ, ἀνέμνησας. ἔπειμα τὰς αἰγας ἀπάξων ἐπὶ ποτόν, αἷ που νῦν διψῶσαι περιμένουσι<sup>1</sup> τὴν σύριγγα τὴν ἐμήν, ἐγὼ δὲ ἐνταυθι<sup>2</sup> καθέξομαι." ἰδὺ πάντες ἐξεγέλασαν, ὅτι δεσπότης γεγενημένος ἔτι θέλει εἶναι<sup>3</sup> αἱ πόλος.

Κυκείνας μὲν θεραπεύσων ἐπέμφθη τις ἄλλος· οἱ δὲ θύσαντες Διὶ Σωτῆρι συμπόσιον συνεκρότουν. εἰς τοῦτο τὸ συμπόσιον μόνος οὐχ ἦκε Γνάθων, ἀλλὰ φοβούμενος ἐν τῷ νεφ τοῦ Διονύσου καὶ τὴν ἡμέραν ὄρεινε καὶ τὴν νύκτα, ὥσπερ ἰκέτης. ταχείας δὲ φήμης εἰς πάντας ἐλθούσης, ὅτι Διονυσοφάνης εἶρεν υἱὸν καὶ ὅτι Δάφνις ὁ αἰπόλος δεσπότης τῶν ἀγρῶν<sup>4</sup> εὐρέθη, ἅμα ἔφ' συνετρέχον ἄλλος ἀλλαχόθεν τῷ μὲν μεираκίῳ συνηδόμενοι, τῷ δὲ πατρὶ αὐτοῦ δῶρα κομίζοντες· ἐν οἷς καὶ ὁ Δρύας πρῶτος ὁ τρέφων τὴν Χλόην.

26. Ὁ δὲ Διονυσοφάνης κατεῖχε πάντας κοινωνοὺς μετὰ τὴν εὐφροσύνην καὶ τῆς ἑορτῆς ἐσομένοισι.<sup>5</sup> παρσκευάαστο δὲ πολὺς μὲν οἶνος, πολλὰ δὲ ἄλευρα, ὄρνιθες ἔλειοι, χοῖροι γαλαθηνοί, μελιτώματα ποικίλα· καὶ ἱερεῖα δὲ πολλὰ τοῖς

<sup>1</sup> πρὶ νερα. <sup>2</sup> so Hikch: A ἐνταῖθα: πρὶ· θλί <sup>3</sup> θέλ. ειν.: q 47 <sup>4</sup> p (Ahyut) αἰγῶν <sup>5</sup> so Jung: ιαμα· ητ

large lands, servants industrious and true, gold and silver, all the fortunate possess. Only in special I give to Daphnis this manor, with Lamo and Myrtale, and the goats that he has kept."

25. While he was still going on in speech, Daphnis starting, "'Tis well remembered, father," quoth he; "'tis time to go and lead my goats to watering. They are now dry and now expecting my pipe, and I am loitering and lolling here." They all laughed sweetly at this, to see him that was now a lord turning into a goatherd again; and so another was sent away to rid his mind of that care.

And now, when they had sacrificed to Jupiter Soter, the saviour of the exposed child, they made ready a jovial, rejoicing feast. And only Gnatho was not there; for he was in a mighty fear, and took sanctuary in Bacchus his fane, and there he was a sneaking suppliant night and day. But the fame flying abroad that Dionysophanes had found a son, and that Daphnis the goatherd proved the lord both of the goats and the fields they fed in, the rurals came in with the early day, some from one place, some another, there to congratulate the youth and bring their presents to his father. And amongst these Dryas was first, Dryas to whom Chloe was nursing.

26. And Dionysophanes made them all stay as partakers of his joy and exultation, and to celebrate also the great feast of the Invention<sup>1</sup> of Daphnis. Therefore great store of wine and bread was furnished out, water-fowl of all sorts, sucking-pigs, various curiosities of sweet cakes, wafers, simnels, and pies. And many victims that day were slain

<sup>1</sup> finding.

ἐπιχωρίοις θεοῖς ἐθύετο. ἐνταῖθα ὁ Δάφνις συναθροίσας πάντα τὰ ποιμενικὰ κτήματα διένειμεν ἀναθήματα τοῖς θεοῖς. τῷ Διονύσῳ μὲν ἀνέθηκε τὴν πήραν· καὶ τὸ δέρμα, τῷ Πανὶ τὴν σύριγγα καὶ τὸν πλώγιον αἰλὸν, τὴν καλαύροπα ταῖς Νύμφαις καὶ τοὺς γαυλοὺς οὓς αὐτὸς ἐτεκτήνατο. οὕτως δὲ ἄρα τὸ σύνηθες ξενιζούσης εὐδαιμονίας τερπνότερόν ἐστιν, ὥστε ἰδάκρυν ἐφ' ἐκάστῳ τούτων ἀκαλλαττόμενος· καὶ οὔτε τοὺς γαυλοὺς ἀνέθηκε πρὶν ἀμέλξαι, οὔτε τὸ δέρμα πρὶν ἐνδύσασθαι, οὔτε τὴν σύριγγα πρὶν συρίσαι· ἀλλὰ καὶ ἐφύλησεν αὐτὰ πάντα, καὶ τὰς αἰγας προσεῖπε καὶ τοὺς τράγους ἐκάλεσεν ὀνομαστί· τῆς μὲν γὰρ πηγῆς καὶ ἔπιεν, ὅτι <καὶ ἔπιε> πολλάκις καὶ μετὰ Χλόης. οὐπω δὲ ὁμολόγει τὸν ἔρωτα, καιρὸν παραφυλάττων.<sup>1</sup>

27. Ἐν ᾧ δὲ Δάφνις ἐν θυσίαις ἦν, τάδε γίνεται περὶ τὴν Χλόην. ἐκύθητο κλάουσα, τὰ πρόβατα νέμουσα, λέγουσα οἷα εἰκὸς ἦν· "Ἐξελίθητό μου Δάφνις· ὄνειροπολεῖ γάμους πλουσίους. τί γὰρ αὐτὸν ὁμνύειν ἂντι τῶν Νυμφῶν τὰς αἰγας ἐκέλευον; κατέλιπε ταύτας ὥς καὶ Χλόην. οὐδὲ θύων ταῖς Νύμφαις καὶ τῷ Πανὶ ἐπεθίμνησεν ἰδεῖν Χλόην.<sup>2</sup> εἶρεν ἴσως παρὰ τῇ μητρὶ θερα-

.. καὶ ἔπει· E: A πηγ. ὅτι καὶ ἔπει πολλά· : μη πηγ. καὶ ἔπειν πολλά. <sup>2</sup> A φυλάττων <sup>1</sup> A omitt

and offered to the Gods of Lesbos. Daphnis then, having got all his pastoral furniture about him, cast it into several offerings, his thankful donaries to the Gods. To Bacchus he dedicates his scrip and mantle, to Pan his whistle and his oblique pipe, his goat-hook to the holy Nymphs, and milking-pails that he himself had made. But so it is, that those things we have long bin acquainted withal and used ourselves to, are more acceptable and pleasing to us than a new and insident<sup>1</sup> felicity; and therefore tears fell from his eyes at every valediction to this and that, nor did he offer the pails to the Nymphs till he had milked into them first, nor his mantle till he had lapped himself in it, nor his pipe till he had piped a tune or two; but he looked wistly upon all the things and would not let them go without a kiss. Then he spoke to the she-goats, and called the he-goats by their names. Out of the fountain too he needs must drink before he goes, because he had drank there many a time, and with his sweetest, dearest Chloe. But as yet he did not openly profess to his love, because he waited a season to it.

27. And therefore in the mean time, while he was keeping holy-day, it was thus with poor Chloe: By the flocks she sate and wept, and complained to herself and them, as it was like, in this manner: "Daphnis has forgot me. Now he dreams of a great marriage. To what purpose is it now, that instead of the Nymphs I would make him swear to me by the goats? He has forsaken them and me. And when he sacrificed to Pan and to the Nymphs, he would not so much as see Chloe. Perchance he has found a prettier wench than I amongst his mother's

<sup>1</sup> unaccustomed.



παίνας ἐμοῦ κρείττονας. χαιρέτω· ἐγὼ δὲ οὐ  
ζήσομαι."

28. Τοιαῦτα λέγουσαν, τοιαῦτα ἐννοοῦσαν, ὁ  
Λάμπις ὁ βουκόλος μετὰ χειρὸς γεωργικῆς ἐπιστὰς  
ἤρπασεν αὐτήν, ὥς οὔτε Δάφνιδος ἔτι γαμή-  
σοντος καὶ Δρύαντος ἐκείνων ἀγαπήσοντος. ἡ  
μὲν οὖν ἐκομίζετο βοῶσα ἐλεεινόν· τῶν δέ τις  
ιδόντων<sup>1</sup> ἐμήνυσε τῇ Νάπῃ, κακείνῃ τῷ Δρύαντι  
καὶ ὁ Δρύας τῷ Δάφνιδι. ὁ δὲ ἔξω τῶν φρενῶν  
γενόμενος, οὔτε εἰπεῖν πρὸς τὸν πατέρα ἐτόλμα,  
καὶ καρτερεῖν μὴ δυνάμενος εἰς τὸν περίκηπον  
εἰσελθὼν ᾠδίρετο "ὦ πικρὰς ἀνευρέσεως"  
λέγων· "πόσον ἦν μοι κρείττον νέμειν· πόσον  
ἤμην μακαριώτερος, δούλος ὢν· τότε ἔβλεπον  
Χλόην, τότε <ἐφίλουν>, νῦν δὲ τὴν μὲν Λάμπις  
ἄρπασας οἴχεται, νυκτὸς δὲ γενομένης συγκαοι-  
μήσεται.<sup>2</sup> ἐγὼ δὲ πίνω καὶ τρυφῶ, καὶ μάτην τὸν  
Πᾶνα καὶ τὰς αἶγας<sup>3</sup> ὥμοσα."

29. Ταῦτα τοῦ Δάφνιδος λέγοντος ἤκουσεν<sup>4</sup> ὁ  
Γνάβων ἐν τῷ παραδείσῳ λαιθάνων· καὶ καιρὸν  
ἤκειν διαλλαγῶν πρὸς αὐτὸν νομίζων, τινὰς τῶν  
τοῦ Ἀστύλου νεανίσκων προσλαβὼν, μεταδιώκει  
τὸν Δρύαντα. καὶ ἰγείσθαι κελεύσας ἐπὶ τὴν τοῦ  
Λάμπιδος ἔκτανλιν, συνέτεινε δρόμον καὶ καταλα-  
βὼν ἄρτι εἰσύγοντα τὴν Χλόην, ἐκείνην τε  
ἀφαιρεῖται καὶ <τούς> ἀνθρώπους συνηλόησε

<sup>1</sup> cf. 2. 13 <ἐφίλουν> B: πᾶς γὰρ and lac. <sup>2</sup> as  
Val. L. (Amjot): πᾶς αἶμα. <sup>3</sup> after aly. πᾶς ἵατο καὶ τὰς

maids. Fare him well! But I must die, and will not live."

28. While thus she was mauldering and afflicting herself, Lampis the herdsman, coming upon her with a band of rustics, ravished her away, presuming Daphnis had cast off all thoughts of Chloe and Dryas too would be content to let him have her. And so she was carried away, crying out most piteously. But one that saw it told it Nape, she Dryas, and Dryas Daphnis. This put Daphnis almost quite out of his wits, and to his father he durst not speak, nor was he able to endure in that condition; and therefore slinking away into the circuit-walks of the garden, broke forth into lamentations: "O the bitter invention of Daphnis! How much better was it for me to keep a flock! And how much happier was I when I was a servant! Then I fed my eyes with the sight of Chloe and my lips with her kisses; but now she is the rape of Lampis, and with him she lies to-night. And I stay here and melt myself away in wine and soft delights, and so in vain have sworn to her by Pan and by the goats."

29. These heavy complaints of Daphnis it was Gnatho's fortune to hear as he was skulking in the garden. And presently apprehending the happy hour to appease Daphnis and make him propitious, he takes some of Astylus his servants, makes after Dryas, bids them shew him to Lampis his cottage, and plucks up his heels to get thither. And lighting on him in the nick as he was hauling Chloe in, he took her from him and banged his band of clowns. And

*Númpas*, but cf. 2. 39 (Cott. keeps and trails *éudrauer*)

\* A impf. < τὰς > det. *K.* was add γενομένης (glora)

πληγαῖς. ἐσπούδαζε δὲ καὶ τὸν Λάμπιν δῆσας ἄγειν ὡς αἰχμάλωτον ἐκ πολέμου τιός, εἰ μὴ φθάσας ἀπέδρα. κατορθώσας δὲ τηλικούτον ἔργον νυκτὸς ἀρχομένης ἐπανέρχεται. καὶ τὸν μὲν Διονυσοφάνην εὐρίσκει καθεύδοντα, τὸν δὲ Δάφνιν ἀγρυπνοῦντα καὶ ἔτι ἐν τῷ περικήκῳ δακρύοντα. προσάγει δὴ τὴν Χλόην αὐτῷ καὶ διδοῖς διηγεῖται πάντα· καὶ δεῖται μηδὲν ἔτι μνησικακοῦντα δοῦλον ἔχειν οἶκ ἄχρηστον, μηδὲ ἀφελέσθαι τραπέζης, μεθ' ὃ<sup>1</sup> τεθνήξεται λιμῷ. ὁ δὲ ἰδὼν Χλόην καὶ ἔχων ἐν ταῖς χερσὶ Χλόην,<sup>2</sup> τῷ μὲν ὡς εὐεργέτῃ διηλλάττετο, τῇ δὲ ὑπὲρ τῆς ἀμελείας ἀπελογεῖτο.

30. Βουλευομένοις δὲ αὐτοῖς ἐδόκει τὸν γάμον κρύπτειν, ἔχειν δὲ κρύφα τὴν Χλόην πρὸς μόνην ὁμολογήσαντα τὸν ἔρωτα τὴν μητέρα. ἀλλ' οὐ συνεχώρει Δρύας, ἡξίου δὲ τῷ πατρὶ λέγειν καὶ πείσειν αὐτὸς ἐπηγγέλλετο. καὶ γενομένης ἡμέρας ἔχων ἐν τῇ πύρρᾳ τὰ γνωρίσματα πρόσεισι τῷ Διονυσοφάνει καὶ τῇ Κλεαρίστῃ καθημένοις ἐν τῷ παραδείσῳ (παρῇν δὲ καὶ ὁ Ἄστυλος καὶ αὐτὸς ὁ Δάφνις), καὶ σιωπῆς γενομένης ἤρξατο λέγειν· "Ὅμοία με ἀνάγκη Λάμπωνι τὰ μέχρι νῦν ἄρρητα ἐκέλευσε λέγειν. Χλόην ταύτην οὔτε ἐγέννησα οὔτε ἀνέθρεψα· ἀλλὰ ἐγέννησαν μὲν ἄλλοι, κειμένην δὲ ἐν ἄντρῳ Νυμφῶν ἀνέτρεφεν οἷς. εἶδον τοῦτο αὐτὸς καὶ ἰδὼν ἐθαύμασα,

<sup>1</sup> so B: πῶς ἔν

<sup>2</sup> ἢ (Ἀπυγοί) οὐκίτα

Lampis himself he endeavoured to take and bring him bound as a captive from some war; but he prevented that by flight. This undertaking happily performed, he returned with the night, and found Dionysophanes at his rest, but Daphnis yet watching, weeping, and waiting in the walks. There he presents his Chloe to him, gives her into his hands, and tells the story of the action; then beseeches him to bear him no grudge, but take him as a servant not altogether unuseful, and not interdict him the table to make him die for want. Daphnis, seeing Chloe and having her now in his own hands, was reconciled by that service, and received him into favour; then excused himself to Chloe for his seeming to neglect her.

30. And now advising together about their intended wedding, it was, they thought, the best way still to conceal it, and to hide Chloe in some hole or other, then to acquaint his mother only with their love. But Dryas was not of that opinion. He would have the father know the whole business as it was, and himself undertakes to bring him on. In the morning betimes, with Chloe's tokens in his scrip, he goes to Dionysophanes and Clearista who were sitting in the garden. And Astylus was there present, and Daphnis himself. And silence made, the old goatherd thus began: "Such a necessity as Lamo had, compels me now to speak those things that hitherto have been concealed. This Chloe I neither begot nor had anything to do in her nursing up. But some others were her parents, and a sheep gave her suck in the Nymphæum where she lay. I myself saw it done and wondered at it; wondering

θαυμίαςας ἔθρεψα. μαρτυρεῖ μὲν καὶ τὸ κύλλος (ἔοικε γὰρ οὐδὲν ἡμῖν), μαρτυρεῖ δὲ καὶ τὰ γνωρίσματα (πλουσιώτερα γὰρ ἢ κατὰ ποιμένα). Ἴδετε ταῦτα καὶ τοὺς προσήκοντας τῇ κόρῃ ζητήσατε, ἂν ἡξία ποτὲ Δάφνιδος φανῇ."

31. Τοῦτο οὔτε Δρύας ἰσκόπως ἔρριψεν οἷτε Διονυσοφάνης ἀμελῶς ἤκουσεν, ἀλλὰ ἰδὼν εἰς τὸν Δάφνιν καὶ ὁρῶν αὐτὸν χλωριῶντα καὶ κρύφα δακρύοντα ταχέως ἐφώρασε τὸν ἔρωτα· καὶ ὡς ὑπὲρ παιδὸς ἰδίου μᾶλλον ἢ κόρης ἰλλοτρίας δεδοικώς, διὰ πάσης ἀκριβείας ἤλεγχε τοὺς λόγους τοῦ Δρύαντος. ἐπεὶ δὲ καὶ τὰ γνωρίσματα εἶδε κομισθέντα, <τὰ> ὑποδήματα <τὰ> κατάχρυσα, τὰς περισκελίδας, τὴν μίτραν, προσκαλεσάμενος τὴν Χλόην παρεκελεύετο θαρρεῖν, ὡς ἄνδρα μὲν ἔχουσαν ἤδη, ταχέως δὲ εὐρήσουσαν καὶ τὸν πατέρα καὶ τὴν μητέρα. καὶ τὴν μὲν ἄρ' ἡ Κλεαρίστη παραλαβοῦσα<sup>1</sup> ἐκόσμιε λοιπὸν ὡς υἱοῦ γυναῖκα, τὸν δὲ Δάφνιν ὁ Διονυσοφάνης ἀναστήσας μόνον, ἀνέκρινεν εἰ παρθένος ἐστί· τοῦ δὲ ὁμόσαντος μηδὲν γεγονέναι φιλήματος καὶ ὀρκῶν πλείον, ἡσθεὶς ἐπὶ τῇ συνωμοσίῳ κατέκλινεν αὐτούς.

32. Ἦν οὖν μαθεῖν οἷόν ἐστι τὸ κύλλος, ὅταν κόσμον προσλάβῃ<sup>2</sup>· ἐνδυθεῖσα γὰρ ἡ Χλόη καὶ

· τὰ > . . . · τὰ >· Hitt. 11      <sup>1</sup> Ἀ μὲν γὰρ K. λαβ. : [αὐτὴ] μὲν  
ἢ K. παραλαβ.      <sup>2</sup> [αὐτὴ] προσλάβηται      Ὑπὲρ ἐνδύσει

at it, took her home and brought her up. And the excessive sweetness of her face bears me witness to what I say; for she is nothing like to us. The fine accoutrements she had about her make it more apparent too; for they are richer than becomes a shepherd's coat. Here they are; view them well, seek out her kin, and so try whether at length she may not be found not unworthy to marry Daphnis."

31. These words, as they were not unadvisedly cast in by Dryas, so neither were they heard by Dionysophanes without regard. But casting his eyes upon Daphnis, and seeing him look pale upon it and his tears stealing down his face, presently comprehended it was love. Then, as one that was solicitous rather about his own son than another man's daughter, he falls with all accurateness to reprehend<sup>1</sup> what Dryas had said. But when he saw the monitory ornaments, her girdle, her ankle-bands, and her gilded shoes, he called her to him, bid her be of good cheer, as one that now had a husband and ere long should find her father and her mother. So Clearista took her to her care, and tricked her up and made her fine, as from that time her son's wife. And Dionysophanes, taking Daphnis aside, asked him if Chloe were a maid; and he swearing that nothing had passed betwixt them but only kissing, embracing, and oaths, his father was much delighted to hear of that pretty conjuration by which they had bound themselves to one another, and made them sit down together to a banquet brought in.

32. And then one might presently see what beauty was when it had got its proper dress. For

<sup>1</sup> examine.

ἀναπλεξαμένη τὴν κόμην καὶ ἀπολούσασα τὸ πρόσωπον, εὐμορφότερα τοσοῦτον ἐφάνη πᾶσιν, ὥστε καὶ Δάφνις αὐτὴν μόλις ἐγνώρισεν· ὥμοσεν ἂν τις καὶ ἀνευ τῶν γνωρισμάτων, ὅτι τοιαύτης κόρης Δρύας οὐκ ἦν πατήρ. ὅμως μέντοι παρῆν καὶ αὐτός, καὶ συνειστιάτο μετὰ τῆς Νάπης συμπότας ἔχων ἐπὶ κλίνης ἰδίας<sup>1</sup> τὸν Λάμωνα καὶ τὴν Μυρτάλην.

Πάλιν οὖν ταῖς ἐξῆς ἡμέραις ἐθύετο ἱερεῖα καὶ κρατῆρες ἴσταντο· καὶ ἀντίθει καὶ Χλόη τὰ ἑαυτῆς, τὴν σύριγγα, τὴν πῆραν, τὸ δέρμα, τοὺς γαυλοὺς· ἐκέρασε δὲ καὶ τὴν πηγὴν οἴνω, τὴν ἐν τῷ ἄντρο, ὅτι καὶ ἐτράφη παρ' αὐτῇ καὶ ἐλούσατο πολλάκις ἐν αὐτῇ. ἐστεφάνωσε καὶ τὸν τάφον τῆς οἰός, ἐκίξαντος Δρύαντος. καὶ ἐσύρισέ τι καὶ αὐτὴ τῇ ποιίμῃ· καὶ ταῖς θεαῖς συρίσασα ἤϋξατο τοὺς ἐκθένας εὐρεῖν ἀξίους τῶν Δάφνιδος γάμων.

33. Ἐπεὶ δὲ αἶλις ἦν τῶν κατ' ἀγρὸν<sup>2</sup> ἑορτῶν, ἔδοξε βαδίζειν εἰς τὴν πόλιν, καὶ τοὺς τε τῆς Χλόης πατέρας ἀναζητεῖν καὶ περὶ τὸν γάμον<sup>3</sup> αὐτῶν μηκέτι βραδύνειν. ἔωθεν οὖν ἐνσκευασάμενοι τῷ Δρύαντι μὲν ἔδωκαν ἄλλας τρισχιλάς, τῷ Λάμωνα δὲ τὴν ἡμίσειαν μοῖραν τῶν ἀγρῶν θερίζειν καὶ τρυγᾶν, καὶ τὰς αἶγας ἅμα τοῖς αἰπόλοις, καὶ ζεύγη βοῶν τέτταρα, καὶ ἐσθῆτας χειμερινάς, καὶ ἐλευθέραν<sup>4</sup> τὴν γυναῖκα. καὶ μετὰ τοῦτο ἤλαυνον ἐπὶ Μυτιλήνην ἵππους καὶ ζεύγεσι καὶ τρυφῇ πολλῇ.

Τότε μὲν οὖν ἔλαβον τοὺς πολίτας νυκτὺς

<sup>1</sup> καὶ Cope: πρὸς τὴν  
γάμον πρὸς τὴν πόλιν.

<sup>2</sup> καὶ Valck: πρὸς τὴν πόλιν. <sup>3</sup> Ἀπὸ τῶν  
<sup>4</sup> Ἀπὸ τῶν ἀριστοτελῶν πρὸς ἐλευθερίαν

Chloe being so clothed, washed, and dressed in her hair, did so outshine to every eye her former beauty, that her own Daphnis now could scarce know her. And any man, without the faith of tokens, might now have sworn that Dryas was not the father of so fair a maid. But he was there, and Nape, and Lamo and Myrtale, feasting at a private table.

And again for some days after, upon this invention of Chloe, were immolations to the Gods, and the settings up of bowls of wine. And Chloe consecrated her trinkets, that skin she used to wear, her scrip, her pipe, her milking-pails. She mingled wine, too, with that fountain in the cave, because close by it she was nursed, and had often washed in it. The grave of her nurse, shown to her by Dryas, she adorned with many garlands; and to her flock, as Daphnis had done, played a little on her pipe. Then she prays to the Goddesses that she might find them, that exposed her, to be such as would not misbecome her marriage with Daphnis.

33. And now they had enough of feasting and holy-days in the fields, and would return to Mytilene, look out Chloe's parents there, and speedily have a wedding on't. In the morning betime when they were ready to go, to Dryas they gave other three thousand drachmas; to Lamo half of that land, to sow and mow and find him wine, and the goats together with the goatherds, four pair of oxen for the plough, winter clothes, and made his wife free. Then anon with a great pomp and a brave shew of horses and waggons, on they moved towards Mytilene.

And because it was night before they could come



κατελθύντες· τῆς δὲ ἐπιούσης ὄχλος ἰθροίσθη περὶ τὰς θύρας, ἀνδρῶν, γυναικῶν. οἱ μὲν τῇ Διονυσοφάνει συνήδοντο παῖδα εὐρόντι, καὶ μᾶλλον ὁρῶντες τὸ κάλλος τοῦ Δίφνιδος· αἱ δὲ τῇ Κλεαρίστῃ συνέχαιρον ἅμα κομζούσῃ καὶ παῖδα καὶ νύμφην. ἐξέπληττε γὰρ καὶ κεῖνας ἡ Χλόη, κάλλος ἐκφέρουσα<sup>1</sup> παρευδοκιμηθῆναι μὴ δυνάμενον. ὅλη γὰρ ἐκίττα<sup>2</sup> ἡ πόλις ἐπὶ τῇ μεираκίῳ καὶ τῇ παρθένῳ, καὶ εὐδαιμόνιζον μὲν ἴδῃ τὸν γάμον· ἤχοντο δὲ καὶ τὸ γένος ἄξιον τῆς μορφῆς εὐρεθῆναι τῆς κόρης· καὶ γυναῖκες πολλαὶ τῶν μέγα<sup>3</sup> πλουσίων ἠρίσαντο θεοῖς αὐταὶ πιστευθῆναι μητέρες<sup>4</sup> θυγατρὸς οὕτω καλῆς.

34. Ὡς δὲ Διονυσοφάνει μετὰ φροντίδα πολλὴν εἰς βαθὺν ὕπνον κατενεχθέντι τοιοῦδε γίνεται· ἐδόκει τὰς Νύμφας δεῖσθαι τοῦ Ἑρωτος ἤδη<sup>5</sup> ποτε αὐτοῖς κατανεῦσαι τὸν γάμον· τὸν δὲ ἐκλύσαντα τὸ τοξέριον καὶ ἀποθίμενον τὴν<sup>6</sup> φαρέτραν κελεύσαι τῷ Διονυσοφάνει, πάντας τοὺς ἀρίστους Μυτιληναίων θέμενον συμπότας, ἥνίκα ἂν τὸν ὕστατον πλήσῃ κρατῆρα, τότε δεικνύειν ἐκάστω τὰ γνωρίσματα· τὸ δὲ ἐντεῦθεν ἄδειν τὸν ἐμέναιον. ταῦτα ἰδὼν καὶ ἀκούσας ἔωθεν ἀνίσταται, καὶ κελεύσας λαμπρὰν ἰστίαν παρασκευασθῆναι τῶν ἀπὸ γῆς, τῶν ἀπὸ θαλάττης, καὶ εἴ τι ἐν λίμναις καὶ εἴ τι ἐν ποταμοῖς, πάντας τοὺς ἀρίστους Μυτιληναίων ποιεῖται συμπότας.

Ὡς δὲ ἤδη νύξ ἦν καὶ πέπληστο <ὁ> κρατῆρ

<sup>1</sup> 'displaying'    <sup>2</sup> μη δεικνύειν    <sup>3</sup> Ἄ μέγα· Uss omits

<sup>4</sup> μη εἶτας and μητέρας    <sup>5</sup> so Coug: πικρὴ εἰ δὴ    <sup>6</sup> Ἄ omitt<sup>a</sup>: μη παρὰ τὴν    ii    Selbst.

in, they escaped the citizens' gaping upon them. But the next day there was a throng of men and women at the door, these to give joys and rejoice with Dionysophanes who had found a son (and their joy was much augmented when they saw the excessive sweetness of the youth), those to exult with Clearista who had brought home not only a son but a bride too. For Chloe's beauty had struck the eyes of them, a beauty for its lustre beyond estimation, beyond excess by any other. In fine, the whole city was with child to see the young man and the maid, and now with loud ingenuinations cried "A happy marriage, a blessed nuptial." They prayed, too, the maid might find her birth as great as she was fair, and many of the richer ladies prayed the Gods they might be taken for mothers of so sweet a girl.

34. Now Dionysophanes, after many solicitous thoughts, fell into a deep sleep, and in that had this vision: He thought he saw the Nymphs petition Cupid to grant them at length a licence for the wedding; then that Love himself, his bow unbent and his quiver laid by, commanded him to invite the whole nobility of Mytilene to a feast, and when he had set the last bowl, there to show the tokens to everyone; and from that point commence and sing the Hymenæus. When he had seen and heard this, up he gets as soon as day, and gave order that a splendid supper should be provided of all varieties, from the land, from the sea, from the marshes, from the rivers; and had to his guests all the best of the Mytilenæans.

And when night was fallen and the last bowl

ἐξ οὗ σπένδουσιν Ἑρμῇ, εἰσκομίζει τις ἐπὶ σκεύους  
ἀργυροῦ<sup>1</sup> θεράπων τὰ γνωρίσματα καὶ περιφέρων  
ἐνδέξια<sup>2</sup> πᾶσιν ἐδείκνυε. 35. τῶν μὲν οὖν ἄλλων  
ἐγνώρισεν<sup>3</sup> οὐδεὶς· Μεγακλῆς δέ τις διὰ γῆρας  
ὑστατος<sup>4</sup> κατακείμενος, ὡς εἶδε, γνωρίσας πάνυ  
μέγα καὶ νεανικὸν ἐκβοᾷ·<sup>5</sup> "Τίνα ὁρῶ ταῦτα; τί  
γέγονάς μοι, θυγάτριον; ἄρα καὶ σὺ ζῆς; ἢ ταυτὰ  
τις ἐβάστασε μόνα<sup>6</sup> ποιμὴν ἐντυχών; δέομαι,  
Διονυσόφανς, εἰπέ μοι, πόθεν ἔχεις ἐμοῦ παιδίου  
γνωρίσματα; μὴ φθονήσης μετὰ Δάφνιν εἶρεῖν τι  
κῆμέ."

Κελείσαντος δὲ τοῦ Διονυσοφάνους πρότερον  
ἐκείνων λέγειν τὴν ἐκθεσιν, ὁ Μεγακλῆς οὐδὲν  
ἰφελὼν τοῦ τόπου τῆς φωνῆς ἔφη "Ἦν ὀλίγος μοι  
βίος τὸ πρότερον<sup>7</sup> ὃν γὰρ εἶχον, εἰς τριηραρχίας<sup>8</sup>  
καὶ χορηγίας ἐξεδαπύνησα. ὅτε ταῦτα ἦν,  
γίνεται μοι θυγάτριον. τοῦτο τρέφειν ὀκνήσας  
ἐν πενίᾳ, τούτοις τοῖς γνωρίσμασι κοσμήσας  
ἐξέθηκα, εἰδὼς ὅτι πολλοὶ καὶ οὕτω σπουδάζουσι  
πατέρας γενέσθαι. καὶ τὸ μὲν ἐξέκειτο ἐν ἄντρῳ  
Νυμφῶν πιστευθὲν ταῖς θεαῖς· ἐμοὶ δὲ πλοῦτος  
ἐπέρρει καθ' ἐκάστην ἡμέραν κληρονόμον οὐκ  
ἔχοντι. οὐκέτι γοῦν οὐδὲ<sup>9</sup> θυγατρίου γενέσθαι

<sup>1</sup> so Hirsch: mas acc.

<sup>2</sup> A impl.

<sup>3</sup> The most honourable place was known as πρῶτος and the least as ὑστατος; the former is called ὑστατος here because the servant reaches it last; the ὑστατος ἑστέος is for a similar reason called ὑστατος by Plato, Symp. 177 c.

<sup>4</sup> sq. δόξα

<sup>5</sup> so Brunck: perh. εἰ δὲ. Ε' :

<sup>6</sup> A μὲν δ. ἢ μὲν

was filled, out of which a libation is wont to be poured to Mercury, one of the servants came in with Chloe's trinkets upon a silver plate, and carrying them about towards the right hand,<sup>1</sup> presented them to every eye. 35. Of the others there was none that knew them. Only one Megacles, who for his age sate last,<sup>2</sup> when he saw them, knowing presently what they were, cried out amain with a youthful strong voice: "Bless me! what is this that I see? What is become of thee, my little daughter? Art thou yet indeed alive? or did some shepherd find thee and carry thee home without thee? Tell me for God's sake, Dionysophanes, how came you by the monuments of my child? Envy not me the finding something after Daphnis."

But Dionysophanes bidding him first relate the exposing of the child, he remitted nothing of his former tone, but thus went on: "Some years ago I had but a scanty livelihood. For I spent what I had on the providing of plays and shews and the furnishing out the public galleys. In this condition I had a daughter born. And despairing, because of my want, of an honourable education for her, I exposed her with these monumental toys, knowing that even by that way many are glad to be made fathers. In a Nymphæum she was laid, and left to the trust of the resident Goddesses. After that, I began to be rich, and grew richer every day, yet had no heir; nor was I afterwards so fortunate as to

<sup>1</sup> πρὸ τοῦ ἀγῶν. ἡμέτερον    <sup>2</sup> Ὀνι·λαρ·αὐ·λαρ    <sup>3</sup> πρὸ ὅσων: A omits γὰρ ἐξ ὧν

<sup>1</sup> i.e. of the guests, the reverse of the modern custom.

<sup>2</sup> he sat in the most honourable place, but was reached last.

πατήρ ἡτύχῃσα· ἄλλ' οἱ θεοὶ ὥσπερ<sup>1</sup> γέλωτί με ποιούμενοι νύκτωρ ὀνείρους μοι ἐπιπέμπουσι, δηλοῦντες ὅτι με πατέρα ποιήσει ποίμνιον."

36. Ἀνεβόησεν ὁ Διανυσσιφάνης μῆζον τοῦ Μεγακλέους, καὶ ἀναπηδήσας εἰς ὕγει Χλόην πάννυ καλῶς κεκοσμημένην, καὶ λέγει· "Τοῦτο τὸ παιδίον ἐξέθηκας. ταύτην σοι τὴν παρθένον οἷς προνοία θεῶν<sup>2</sup> ἐξέθρεψεν, ὡς αἶξ Δάφνης ἐμοί. λαβὲ τὰ γνωρίσματα καὶ τὴν θυγατέρα· λαβὼν δὲ ἀπόδος Δάφνιδι νύμφην. ἑμφοτέρους ἐξεθήκαμεν, ἑμφοτέρους εὗρήκαμεν· ἑμφοτέρων ἐμέλησε Πανὶ καὶ Νύμφαις καὶ Ἑρωτι." ἐπῆναι τὰ λεγόμενα ὁ Μεγακλῆς, καὶ τὴν γυναῖκα Ῥόδην μετεπέμπετο καὶ τὴν Χλόην ἐν τοῖς κόλποις εἶχε. καὶ ἕπνον αὐτοῦ μένοντες εἶλοντο· Δάφνης γὰρ οὐδεὶ διώμνυτο προήσασθαι τὴν Χλόην, οὐδὲ αὐτῷ τῷ πατρί.

37. Ἡμέρας δὲ γενομένης συνθέμενοι πάλιν εἰς τὸν ἀγρὸν ἤλαννον· ἐδεήθησαν γὰρ τοῦτο Δάφνης καὶ Χλόη μὴ φέροντες τὴν ἐν ἄστει διατριβήν. ἐδόκει δὲ κίκείνοις ποιμενικοῖς τινας αὐτοῖς ποιῆσαι τοὺς γάμους. ἐλθόντες οὖν παρὰ τὸν Λάμωνα, τὸν τε Δρύαντα τῷ Μεγακλεῖ προσήγαγον καὶ τὴν Νύπην τῇ Ῥόδῃ συνέστησαν, καὶ τὰ πρὸς τὴν ἑορτὴν παρεσκευάζοντο λαμπρῶς. παρέδωκε μὲν οὖν ἐπὶ<sup>3</sup> ταῖς Νύμφαις τὴν Χλόην ὁ πατήρ, καὶ μέτ' ἄλλων πολλῶν ἐποίησεν

<sup>1</sup> so Hirsch. (Amysot)· πικρὸν ὥσπερ οἱ θεοὶ <sup>2</sup> A νυμφῶν, but in view of νύκτωρ below, this is prob. a gloss <sup>3</sup> Ap (Amysot) ἐπὶ πρὸς, οὐδὲ κατ. : ὑπὸ ἑσπερ.

be father but to a daughter. But the Gods, as if they mocked me for what I had done, sent me a dream which signified that a sheep should make me a father."

36. Dionysophanes upon that burst out louder than Megacles, and sprung away into a near withdrawing-room, and brought in Chloe finely dressed as curiosity could do it. And in haste to Megacles "This," quoth he, "is that same daughter of thine that thou didst expose. This girl a sheep by a divine providence did nurse for thee, as a goat did my Daphnis. Take her tokens, take thy daughter; then by all means give her to Daphnis for a bride. We exposed both of them, and have now found them both. Pan, the Nymphs, and Love himself took care of both." Megacles highly approved the motion, and commanded his wife Rhode should be sent for thither, and took his sweet girl to his bosom. And that night they lay where they were; for Daphnis had sworn by all the Gods he would not let Chloe go, no, not to her own father.

37. When it was day, 'twas agreed to turn again into the fields. For Daphnis and Chloe had impenetrated that, by reason of the strangeness of city conversation<sup>1</sup> to them. Besides, to the others too it seemed the best to make it a kind of pastoral wedding. Therefore coming to Lamon's house, to Megacles they brought Dryas, Nape to Rhode, and all things were finely disposed and furnished to the rural celebration. Then before the statues of the Nymphs her father gave Chloe to Daphnis, and with other more precious things suspended her tokens for

<sup>1</sup> way of life.

ἀναθήματα τὰ γνωρίσματα, καὶ Δρύαντι τὰς  
λειπούσας εἰς τὰς μυρίας ἐπλήρωσεν.

38. Ὁ δὲ Διονυσοφίην, εὐημερίας οὔσης,  
αὐτοῦ πρὸ τοῦ αὐτροῦ στιβιδῆας ὑπεστόρεσεν ἐκ  
χλωρᾶς φυλλάδος, καὶ πάντας τοὺς κομήτας  
κατακλίνας εἰστία πολυτελῶς. παρήσαν δὲ  
Λάμων καὶ Μυρτάλη, Δρύας καὶ Νάπη, οἱ  
Δόρκωνι προσήκοντες, <Φιλητᾶς>, οἱ Φιλητᾶ  
παῖδες, Χρόμις<sup>1</sup> καὶ Λυκαίνιον οὐκ ἀπὴν οὐδὲ  
Λάμπις, συγγνώμης ἀξιοθεῖς.

Ἦν οὖν, ὡς ἐν τοιοῖσδε συμπόταις, πάντα γεωρ-  
γικὰ καὶ ἀγροικὰ· ὁ μὲν ἦδεν οἷα ᾄδουσι θερί-  
ζοντες, ὁ δὲ ἔσκωπτε τὰ ἐπὶ ληνοῖς σκώματα.  
Φιλητᾶς ἐσύρισε· Λάμπις ἠΐλησε· Δρύας καὶ  
Λάμων ὠρχίσαντο· Χλόη καὶ Δάφνις ἀλλήλους  
κατεφίλουν. ἐνέμοντο δὲ καὶ αἱ αἴγες πλησίον,  
ὥσπερ καὶ αὐταὶ κοινωνοῦσαι τῆς ἐρητῆς. τοῦτο  
τοῖς μὲν ἀστικοῖς οὐ πάνυ τερπνὸν ἦν· ὁ δὲ Δάφνις  
καὶ ἐκάλεσέ τινας αὐτῶν ὀνομαστὶ καὶ φυλλάδα  
χλωρὰν ἔδωκε καὶ κρατήσας ἐκ τῶν κεράτων  
κατεφίλησε.

39. Καὶ ταῦτα οὐ τότε μόνον, ἀλλ' ἔστε ἔζων.  
τὸν πλεῖστον χρόνον ποιμενικὸν εἶχον, θεοὺς σέ-  
βοντες Νύμφας καὶ Πᾶνα καὶ Ἑρωτα, ἀγέλας  
δὲ προβύτων καὶ αἰγῶν πλείστας κτησάμενοι,  
ἡδίστην δὲ τροφήν νομίζοντες ὀπώραν<sup>2</sup> καὶ  
γάλα. ἀλλὰ καὶ ἄρρεν τε<sup>3</sup> παιδίον <αἰγί>

<Φιλητᾶς> Coraen      <sup>1</sup> cf. 3. 15      <sup>2</sup> rq plur.      <sup>3</sup> so Z:  
A omits: rq μὲν      <αἰγί> - Schiaef. (Amycl)

offerings in the cave. Then in recognition of Dryas his cure, they made up his number ten thousand drachmas.

38. And Dionysophanes for his share, the day being serene, open, and fair, commanded there should be beds of green leaves made up before the very cave, and there disposed the villagers to their high feasting jollity. Lamo was there and Myrtale, Dryas and Nape, Doreu's kindred and friends, Philetas and his lads, Chronis and his Lycænum. Nor was even Lampis absent; for he was pardoned by that beauty that he had loved.

Therefore then, as usually when rural revellers are met together at a feast, nothing but georgics, nothing but what was rustical was there. Here one sang like the reapers, there another prattled it and flung flirts and scoffs as in the autumn from the press. Philetas played upon his pipes, Lampis upon the hautboy. Dryas and Lamo danced to them. Daphnis and Chloe clipped and kissed. The goats too were feeding by, as themselves part of that celebrity; and that was not beyond measure pleasing to those from the city, but Daphnis calls up some of the goats by their names, and gives them boughs to browse upon from his hand, and catching them fast by the horns, took kisses thence.

39. And thus they did not only then for that day; but for the most part of their time held on still the pastoral mode, serving as their Gods the Nymphs, Cupid, and Pan, possessed of sheep and goats innumerable, and nothing for food more pleasant to them than apples and milk. Besides, they laid a son down under a goat, to take the



ἰπέθηκαν, καὶ θυγάτριον γενόμενον δεύτερον οἶδς ἐλύσαι θηλὴν ἐποίησαν· καὶ ἐκάλεσαν τὸν μὲν Φιλοποίμενα, τὴν δὲ Ἀγελαίαν.<sup>1</sup> οὕτως αὐτοῖς καὶ ταῦτα συνεγήρασεν. καὶ<sup>2</sup> τὸ αἶτρον ἐκόσμησαν καὶ εἰκόνας ἀνέθεσαν, καὶ βωρὸν εἷσαντο Ποιμένος Ἑρωίτος· καὶ τῷ Παύλῳ δὲ ἔδωσαν ἀντὶ τῆς πίτυος οἰκεῖν νεών,<sup>3</sup> Πᾶνα Στρατιώτην ὀνόμασαντες.

40. Ἀλλὰ ταῦτα μὲν ὕστερον καὶ ὠνόμασαν καὶ ἔπραξαν. τότε δὲ νυκτὸς γενομένης πάντες αὐτοῖς παρέπεμπον εἰς τὸν θάλαμον, οἱ μὲν συρίττοντες, οἱ δὲ αἰλοῦντες, οἱ δὲ δᾶδας μεγάλας ἀνίσχοντες. καὶ ἐπεὶ πλησίον ἦσαν τῶν θυρῶν, ἤδον σκληρῶ καὶ ἀπηκεῖ τῇ φωνῇ, καθάπερ τριαῖναις γῆν ἀναρρηγνύντες, οὐχ ἰμέναιον ᾄδοντες. Δάφνις δὲ καὶ Χλόη γυμνοὶ συγκατακλιθέντες περιέβαλλον ἀλλήλους καὶ κατεφίλου, ἀγρυπνήσαντες τῆς νυκτὸς ὅσον οὐδὲ γλαῦκες. καὶ ἔδρασέ τι Δάφνις ὧν αὐτὸν ἐπαίδευσε Λυκαῖνιον, καὶ τότε Χλόη πρῶτον ἔμαθεν ὅτι τὰ ἐπὶ τῆς ὕλης γενόμενα ἦν παιδίων<sup>4</sup> παλγνία.

ΤΕΛΟΣ ΛΟΓΓΟΥ ΠΟΙΜΕΝΙΚΩΝ ΤΩΝ ΠΕΡΙ ΔΑΦΝΙΝ  
ΚΑΙ ΧΛΟΗΣ ΛΕΞΕΙΑΚΩΝ ΛΟΓΟΙ ΤΕΣΣΑΡΕΣ.

<sup>1</sup> so B following Amyot's emendation "Agelée" (now Agele) "qui signifie pregnant plaisir aux troupeaux." miss Ἀγέλην. <sup>2</sup> so B: miss οὕτω καὶ (εἶν, added in the belief that ταῦτα meant the children). <sup>3</sup> A omits οἰκ. νεών. <sup>4</sup> so B, perh. an old var. : miss παιδίων (perh. from colophon) which Amyot either omitted or read as παιδίων colophon : so A, but λόγων καὶ λόγων τεσσάρων.

ding, and a daughter that was born after him under a sheep. Him they called Philopoemen, her they named the fair Agelæa. And so the pastoral mode grew old with them. The cave they adorned with curious work, set up statues, built an altar of Cupid the Shepherd, and to Pan a fane to dwell instead of a pine, and called him Pan Stratiotes, Pan the Soldier.

40. But this adorning of the cave, building an altar and a fane, and giving them their names, was afterwards at their opportunity. Then, when it was night, they all lead the bride and bridegroom to their chamber, some playing upon whistles and hautboys, some upon the oblique pipes, some holding great torches. And when they came near to the door, they fell to sing, and sang, with the grating harsh voices of rusties, nothing like the Hymenæus, but as if they had bin singing at their labour with mattock and hoe. But Daphnis and Chloe lying together began to clip and kiss, sleeping no more then the birds of the night. And Daphnis now profited by Lycænum's lesson; and Chloe then first knew that those things that were done in the wood were only the sweet sports of children.



# PARTHENIUS

LOVE ROMANCES  
IDYLLICAL FRAGMENTS

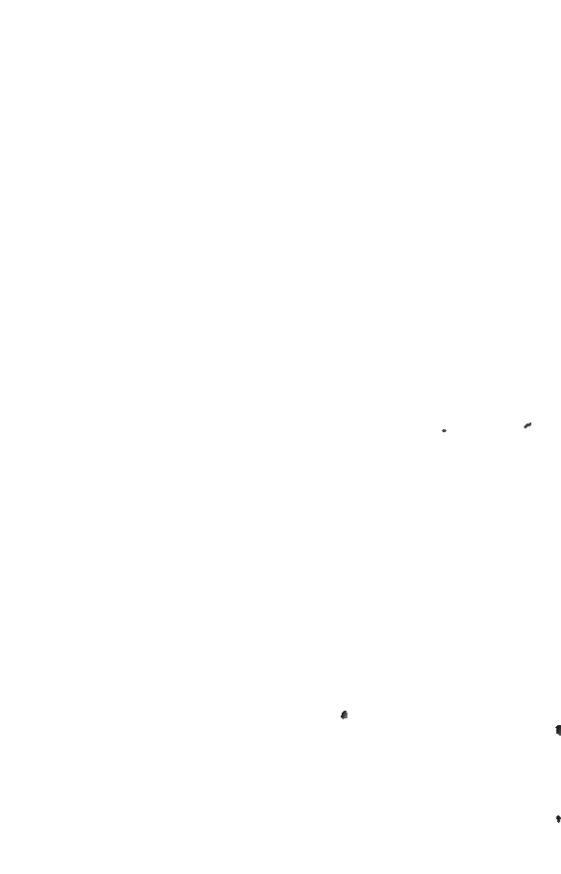
THE ALEXANDRIAN EROTIC  
FRAGMENT

THE NINUS ROMANCE

EDITED AND FOR THE FIRST TIME TRANSLATED  
INTO ENGLISH BY

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## INTRODUCTION

### I

THE most important piece of evidence for the life of Parthenius is the notice of him in Suidas' <sup>1</sup> *Lexicon*: "Parthenius, the son of Hemelides and Eudora (Herminippus<sup>2</sup> gives his mother's name as Téthē) was a native of Nienē<sup>3</sup> or Myrlēn<sup>4</sup>; he was an elegiac poet and also composed in other metres. He was taken as a captive by Cinna,<sup>5</sup> when the

<sup>1</sup> Suidas, living in the tenth century, composed something between a dictionary and an encyclopædia, using many ancient and valuable materials which have long since disappeared. Justus Lipsius described him, so far as his value to Greek scholars goes, in a happy epigram: *Pecus est Suidas, sed pecus anceps telluris*.

<sup>2</sup> Of Berytus, about the third century A.D., the author of a work *περὶ τῆς ἐν Βερύτῃ διαμαντῶντος* (an account of those distinguished in education).

<sup>3</sup> In Bithynia, on the southern bank of the river Arsanis, famous for the Council held there which condemned Arianism. Stephanus of Byzantium (475) definitely states that Parthenius was a native of Nienē.

<sup>4</sup> Originally a colony of Colophon in Hellenistic Phrygia, afterwards annexed to Bithynia, on the southern shore of the *sinus Cyrenis*; later called Apamea.

<sup>5</sup> If the name of Cinna is correct, it refers, not to any general in the war, but to the master (perhaps the father of the poet C. Helvius Cinna) whose slave Parthenius became. Hülsscher suggested that for *Kinna* we should read *Kérva*, one of the Roman generals of the third Mithridatic war.

## INTRODUCTION

Romanus defeated Mithridates; but he was spared because of his value as a teacher, and lived until the reign of Tiberius.<sup>1</sup> He wrote in elegiacs a poem called *Aphrodite*,<sup>2</sup> a *Dirge on Arete*<sup>3</sup> his wife, an *Eucommium upon Arete* in three books, and many other works." In addition to this brief biography we have very little mention of Parthenius in Greek or Latin literature; by far the most interesting is that quoted from Macrobius in frg. 30 below, to the effect that he was Virgil's tutor in Greek. He knew Cornelius Gallus well, as is clear from the dedicatory letter of the *Love Romances*, and Gallus was on terms of the closest intimacy with Virgil, so that there is no particular reason to doubt the statement of Macrobius, as some have done. We have a colourless allusion to him, as a writer who dealt in strange and out of the way stories and legends, in the book of Artemidorus on the interpretation of dreams; and a rather slighting mention in Lucian,<sup>4</sup> who contrasts Homer's

<sup>1</sup> This reckoning gives him a suspiciously long life. Tiberius, whether he knew him personally or not, admired his writings: "he made (Suetonius *Tib.* 70) likewise Greek poems in imitation of Euphorion, Rhianus, and Parthenius; in which poets being much delighted, their writings and images he dedicated in the public libraries among the ancient and principal authors." Suetonius reflects on the bad taste of Tiberius in reckoning these Alexandrine writers as the equals of the classics.

<sup>2</sup> *cf.* frg. 2.

<sup>3</sup> *cf.* frg. 1. All three vowels are long in this name.

<sup>4</sup> *Quomodo historia sit consideranda*, § 37.

## INTRODUCTION

directness of allusion with the elaborate and lengthy descriptions of Parthenius, Euphoriion, and Callimachus.<sup>1</sup>

### II

Parthenius, then, was known to the literary world of the ancients as one of the regular Alexandrine school of poets; rather pedantic and obscure, and treating of out-of-the-way stories and the less well known legends of mythology; and of these works of his we have fragments fairly numerous but tantalizingly small. With us, however, his claim to fame—if fame it can be called—rests not on his poetical remains, but on a single short work in prose, his *Lore Romances*. This is a collection of skeleton stories, mostly belonging to fiction or mythology, some with an apocryphal claim to be historical, which were brought together to be used by Cornelius Gallus as themes for poems: they are just of the kind he would himself have employed, and in one case (No. xi—Frg. 29) he had already done so. The book has a double interest; for the study of Greek mythology—though most of the stories are so far off the beaten track that they are with

<sup>1</sup> Some have thought that the epigram of Erycius (*Anth. Pal.* vii. 377) written against Parthenius *ἐνὶ φανερά, ἐνὶ οἷς ἐνὶ Ὀμήρῳ παραρρήματα* should in reality be referred to Parthenius of Nicaea; but this theory does not yet appear to me to be proved. *c.f. frg.* 7, p. 352.



## INTRODUCTION

difficulty brought into line with the regular mythological writers—and for the development of the love-story (mostly love unfortunate) in Greek Romance.

### III

The Love Romances exist only in one manuscript, the famous Palatinus 398; a facsimile of a page of it is given at the end of Martini's edition; in his critical notes will be found all the necessary records of manuscript error and perversity, and the best of the conjectures of learned men to remedy the same. The text of the present edition does not profess to follow closely the opinion of any one editor; but I have been to some extent persuaded by the arguments of Mayer-G'Schrey<sup>1</sup> that we must not expect from Parthenius the observance of the rigid standards of classical Greek, and some grammatical usages will be found left in the text which would horrify a schoolmaster looking over a boy's Greek Prose. In the fragments I have followed the numeration of Martini, whose collection is the fullest and most satisfactory.<sup>2</sup>

<sup>1</sup> *Parthenii Noverii quæ in fabulis amatoriis dicuntur præsent.* Heidelberg, 1888.

<sup>2</sup> I have taken no account of the indication of Voessius and Joseph Scaliger that Parthenius wrote a *Morvædis* or *Morædis* which was the Greek original of Virgil's *Morvædis*. Evidence is lacking—and we must remember Virgil's nickname of *Parthenius*.

## INTRODUCTION

### IV

*Editio princeps* : Basle, Froben, 1531, ed. by Janus Cornarius, a physician of Zwitserau.

Among later editions of importance, mention should be made of those of Thomas Gale (*Historiae poeticae scriptores antiqui*), Paris, 1673 : Legrand and Heyne, Gottingen, 1798 : Passow (*Corpus scriptorum eroticorum Graecorum*), Leipzig, 1821 : Meineke (*Analytica Alexandrina*), Berlin, 1843 (of great importance for the fragments) : Hirschig (*Erotici scriptores*), Paris, Didot, 1856 (still in some ways the most convenient edition) : Hercher (*Erotici Scriptores Graeci*), Leipzig, 1858 : and Martin, Leipzig, Teubner, 1902. The last-named is the standard and best edition : anyone wishing to work on the legends will find full clues to the places where parallels may be found, and references to the work of various scholars on the subjects of them. There have been translations of Parthenius into French and German, but not previously into English.

## ΠΑΡΘΕΝΙΟΥ ΠΕΡΙ ΕΡΩΤΙΚΩΝ ΠΑΘΗΜΑΤΩΝ

ΠΑΡΘΕΝΙΟΣ ΚΟΡΝΗΛΙΩ ΓΑΛΛΩ ΧΑΙΡΕΙΝ

1. Μάλιστα σοι δοκῶν ἁρμόττειν, Κορνήλιε Ἰάλλε, τὴν ἄθροισιν τῶν ἐρωτικῶν παθημάτων, ἀναλεξάμενος ὥς ὅτι μάλιστα ἐν βραχυτάτοις ἀπέσταλκα. τὰ γὰρ παρά τισι τῶν ποιητῶν κείμενα τούτων, μὴ αὐτοτελῶς λελεγμένα,<sup>1</sup> κατανοήσεις ἐκ τῶνδε τὰ πλείστα. 2. αὐτῷ τέ σοι παρίσται εἰς ἔπη καὶ ἐλεγείας ἀνάγειν τὰ μάλιστα ἐξ αὐτῶν ἁρμόδια. μηδὲ<sup>2</sup> διὰ τὸ μὴ παρῆναι τὸ περιττὸν αὐτοῖς, ὃ δὴ σὺ μετέρχῃ, χεῖρον περὶ αὐτῶν ἐννοηθῆς· οἷονεὶ γὰρ ὑπομνηματίων τρόπον αὐτὰ συνελεξάμεθα, καὶ σοι νυνὶ τὴν χρῆσιν ὁμοίαν, ὥς ἔοικε, παρίξεται.

<sup>1</sup> MN, λελεγμένα : corrected by Lehrs.

<sup>2</sup> μηδέ is not in the MN, but was inserted by Lehrs.

# THE LOVE ROMANCES OF PARTHENIUS

(*Preface*)

PARTHENIUS TO CORNELIUS GALLUS, GREETING

1. I THOUGHT, my dear Cornelius Gallus, that to you above all men there would be something particularly agreeable in this collection of romances of love, and I have put them together and set them out in the shortest possible form. The stories, as they are found in the poets who treat this class of subject, are not usually related with sufficient simplicity; I hope that, in the way I have treated them, you will have the summary of each: (2) and you will thus have at hand a storehouse from which to draw material, as may seem best to you, for either epic or elegiac verse. I am sure that you will not think the worse of them because they have not that polish of which you are yourself such a master: I have only put them together as aids to memory, and that is the sole purpose for which they are meant to be of service to you.

## A'

## ΠΕΡΙ ΛΥΡΚΟΥ

Ἡ ἱστορία παρὰ Νικαινέτω ἐν τῷ Λύρκῳ καὶ Ἀπολλωνίῳ  
Ῥοδίῳ Καίῳ<sup>1</sup>

1. Ἀρπασθείσης Ἰούς τῆς Ἀργείας ὑπὸ ληστῶν, ὁ πατὴρ αὐτῆς Ἰναχος μαστῆράς τε καὶ ἐρευνητὰς ἄλλους καθῆκεν, ἐν δὲ αὐτοῖς Λύρκον τὸν Φωριεύως, ὃς μάλα πολλὴν γῆν ἐπιδραμὼν καὶ πολλὴν θάλασσαν περαιωθεὶς, τέλος, ὥς οὐχ εὔρισκεν, ἀπέειπε τῷ καμάτῳ· καὶ εἰς μὲν Ἄργος, δεδουκῶς τὸν Ἰναχον, οὐ μάλα τι κατῆει, ἀφικόμενος δὲ εἰς Καῦνον πρὸς Αἰγιαλὸν γαμεί αὐτοῦ τὴν θυγατέρα Εὐλεβίην. 2. φασὶ<sup>2</sup> γὰρ τὴν κόρην ἰδοῦσαν τὸν Λύρκον εἰς ἔρωτα ἐλθεῖν καὶ πολλὰ τοῦ πατρὸς δεηθῆναι κατασχεῖν αὐτόν· ὁ δὲ τῆς τε βασιλείας μοῖραν οὐκ ἐλαχίστην ἀποδασάμενος καὶ τῶν λοιπῶν ἱπαργμάτων γαμβρὸν εἶχε. χρόνου δὲ πολλοῦ προϊόντος, ὥς τῷ Λύρκῳ παῖδες οὐκ ἐγίγνοντο, ἦλθεν εἰς Διδυμέως, χρησόμενος παρὶ γυναικὸς τέκνων· καὶ αὐτῷ θεσπίζει ὁ θεὸς παῖδας φύσειν, ἧ ἓν ἐκ τοῦ ναοῦ χωρισθεὶς πρώτη

<sup>1</sup> MS. *Ἰφασαν*. Rhodius saw that a present was necessary.

<sup>2</sup> A little known Alexandrine poet, whose works are not now extant.

<sup>3</sup> No longer extant. In addition to the *Argonautica*, which we possess, Apollonius Rhodius wrote several epics

# THE STORY OF LYRCUS

## I

### THE STORY OF LYRCUS

*From the Lyrcus of Nicænetus<sup>1</sup> and the Caunus<sup>2</sup> of  
Apollonius Rhodius*

1. WHEN Io, daughter of the King of Argos, had been captured by brigands, her father Inachus sent several men to search for her and attempt to find her. One of these was Lyrcus the son of Phoroneus, who covered a vast deal of land and sea without finding the girl, and finally renounced the toilsome quest: but he was too much afraid of Inachus to return to Argos, and went instead to Caunus, where he married Hilebia, daughter of King Aegialus, (2) who, as the story goes, had fallen in love with Lyrcus as soon as she saw him, and by her instant prayers had persuaded her father to betroth her to him; he gave him as dowry a good share of the realm and of the rest of the regal attributes, and accepted him as his son-in-law. So a considerable period of time passed, but Lyrcus and his wife had no children: and accordingly he made a journey to the oracle at Didyma,<sup>3</sup> to ask how he might obtain offspring; and the answer was, that he would beget a child upon the first woman with whom he should have to do after leaving the

describing the history of various towns and countries in which he lived at different times. The same work is called the *Kavrou xrievi* in the title of No. XI.

<sup>1</sup> Lat. "to the temple of Apollo at Didyma," an old town south of Miletus, famous for its oracle.

συγγένηται· 3. ὁ δὲ μάλα γεγηθῶς ἠπειύετο πρὸς τὴν γυναῖκα πειθόμενος κατὰ νοῦν αὐτῷ χωρήσειν τὸ μαντεῖον. ἐπεὶ δὲ πλίον ἀφίκετο εἰς Βύβαστον πρὸς Σταφύλον τὸν Διονύσου, μάλα φιλοφρόνως ἐκείνος αὐτὸν ὑποδεχόμενος εἰς πολὺν οἶνον προετρέψατο, καὶ ἐπειδὴ πολλῇ μέθῃ παρέϊτο, συγκατέκλινεν αὐτῷ Ἡμιθέαν τὴν θυγατέρα. 4. ταῦτα δὲ ἐποίει προπεπυσμένος τὸ τοῦ χρηστηρίου καὶ βουλούμενος ἐκ ταύτης αὐτῷ παῖδας γενέσθαι. δι' ὅριδος μέντοι ἐγένοντο Ῥοιώ τε καὶ Ἡμιθέα οἱ τοῦ Σταφύλου, τίς αὐτῶν μυχθεῖη τῷ ξένῳ τοσοῦτος ἀμφοτέρας κατέσχε πόθος. 5. Λύρκος δὲ ἐπιγνοὺς τῇ ὑστεραίᾳ οἷα ἐδεδράκει, τὴν Ἡμιθέαν ὁρῶν συγκατακεκλιμένην, ἐδυσφόρει τε καὶ πολλὰ κατεμέμφετο τὸν Σταφύλον, ὥς ἀπατεῶνα γενόμενον αὐτοῦ· ὕστερον δὲ μηδὲν ἔχων ὃ τε ποιῇ, περιελόμενος τὴν ζώνην δίδωσι τῇ κόρῃ κελεύων ἡβήσαντι τῷ παιδί φυλάττειν, ὅπως ἔχῃ γνώρισμα, ὅπν' ἂν ἀφίκοιτο πρὸς τὸν πατέρα αὐτοῦ εἰς Καῦνον, καὶ ἐξέπλευσεν. 6. Λίγριαλδς δὲ ὡς ᾔσθετο τά τε κατὰ τὸ χρηστήριον καὶ τὴν Ἡμιθέαν, ἤλαυνε τῆς γῆς αὐτόν. ἐνθα δὴ μάχη συνεχὴς ἦν τοῖς τε τὰ Λύρκου προσιεμένοις καὶ τοῖς τὰ Λίγριαλδς φρονοῦσι· μάλιστα δὲ συνεργὸς ἐγένετο Εἰλεβίη, οὐ γὰρ ἀπέειπεν τὸν Λύρκον. μετὰ δὲ ταῦτα ἄνδρωθεῖς ὁ ἐξ Ἡμιθείας καὶ Λύρκου,

## THE STORY OF LYRCUS

shrine. 3. At this he was mightily pleased, and began to hasten on his homeward journey back to his wife, sure that the prediction was going to be fulfilled according to his wish; but on his voyage, when he arrived at Bybastus,<sup>1</sup> he was entertained by Staphylus, the son of Dionysus, who received him in the most friendly manner and enticed him to much drinking of wine, and then, when his senses were dulled by drunkenness, united him with his own daughter Hemithen, having had previous intimation of what the sentence of the oracle had been, and desiring to have descendants born of her: but actually a bitter strife arose between Rhoeo and Hemithen, the two daughters of Staphylus, as to which should have the guest, for a great desire for him had arisen in the breasts of both of them. 5. On the next morning Lyrcus discovered the trap that his host had laid for him, when he saw Hemithen by his side: he was exceedingly angry, and upbraided Staphylus violently for his treacherous conduct; but finally, seeing that there was nothing to be done, he took off his belt and gave it to the girl, bidding her to keep it until their future offspring had come to man's estate, so that he might possess a token by which he might be recognised, if he should ever come to his father at Cunnus: and so he sailed away home. 6. Aegialus, however, when he heard the whole story about the oracle and about Hemithen, banished him from his country; and there was then a war of great length between the partisans of Lyrcus and those of Aegialus: Hilebia was on the side of the former, for she refused to repudiate her husband. In after years the son of Lyrcus and Hemithen,

<sup>1</sup> Also called Bubastus, an old town in Caria.



## THE LOVE ROMANCES OF PARTHENIUS

Βασίλος αὐτῷ ὄνομα, ἦλθεν εἰς τὴν Καυνίαν, καὶ αὐτὸν γνωρίσας ὁ Λύρκος ἤδη γηραιὸς ὢν ἡγεμόνα καθίστησι τῶν σφετέρων λαῶν.

### B'

#### ΠΕΡΙ ΠΟΛΥΜΗΛΗΣ

Ἱστορίῃ Φιλητῆς Ἑρμῇ

1. Ὀδυσσεὺς αἰλώμενος περὶ Σικελίαν καὶ τὴν Τυρρηνῶν καὶ τὴν Σικελῶν θάλασσαν, ἀφίκετο πρὸς Αἴολον εἰς Μελιγουνίδα νῆσον, ὅς αὐτὸν κατὰ κλέος σοφίας τεθηπῶς ἐν πολλῇ φροντίδι εἶχε· τὰ περὶ Τροίας ἄλωσιν καὶ ὃν τρόπον αὐτοῖς ἐσκεδίσθησαν αἱ νῆες κομιζομένοις ἀπὸ τῆς Ἰλίου διεπυνθάνετο, ξεκίζων τε αὐτὸν πολὺν χρόνον διῆγε. 2. τῷ δὲ ἄρα καὶ αὐτῷ ἦν ἡ μονὴ ἡδομένη.<sup>1</sup> Πολυμήλη γὰρ τῶν Λιολιδῶν τις ἐρασθεῖσα αὐτοῦ κρύφα συνῆν. ὥς δὲ τοὺς ἀνέμους ἐγκεκλεισμένους παραλαβὼν ἀπέπλευσεν, ἡ κόρη φωρᾷταί τινα τῶν Τρωϊκῶν λαφύρων ἔχουσα καὶ τούτοις μετὰ πολλῶν δακρύων ἀλινδουμένη. 3. ἔνθα ὁ Αἴολος τὸν μὲν Ὀδυσσεῖα καίπερ οὐ παρόντα ἐκίκισεν, τὴν δὲ Πολυμήλην ἐν νῷ ἔσχε τίσασθαι. ἔτυχε δὲ αὐτῆς ἡρασμένος ὁ αἰδελφὸς Διῶρης, ὅς αὐτὴν παραιτεῖται τε καὶ πείθει τὸν πατέρα αὐτῷ συνοικίσει.

<sup>1</sup> ΜΚ ἡδονή. corrected by Isaacus.

## THE STORY OF POLYMELA

whose name was Basilus, came, when he was a grown man, to the Caunian land; and Lyrcus, now an old man, recognized him as his son, and made him ruler over his peoples.

### II

#### THE STORY OF POLYMELA

*From the Hermetes of Philetas.<sup>1</sup>*

1. When Ulysses was on his wanderings round about Sicily, in the Etruscan and Sicilian seas, he arrived at the island of Meligunis, where King Aeolus made much of him because of the great admiration he had for him by reason of his famous wisdom: he inquired of him about the capture of Troy and how the ships of the returning heroes were scattered, and he entertained him well and kept him with him for a long time. 2. Now, as it fell out, this stay was most agreeable to Ulysses, for he had fallen in love with Polymela, one of Aeolus's daughters, and was engaged in a secret intrigue with her. But after Ulysses had gone off with the winds shut up in a bag, the girl was found jealously guarding some stuffs from among the Trojan spoils which he had given her, and rolling among them with bitter tears. Aeolus reviled Ulysses bitterly although he was away, and had the intention of exacting vengeance upon Polymela; however, her brother Dioreas was in love with her, and both begged her off her punishment and persuaded his father to give her to him as his wife.<sup>2</sup>

<sup>1</sup> An elegiac poet of Cos, a little later than Callimachus. We do not now possess his works.

<sup>2</sup> See *Odyssæy* x. 7. Aeolus had six sons and six daughters, all of whom he married to each other.

## I\*

## ΠΕΡΙ ΕΥΪΠΠΗΣ

Ἱστορεῖ Σοφοκλῆς Εἰρυνίλῳ

1. Οὐ μόνον δὲ Ὀδυσσεὺς περὶ Αἰόλον ἐξήμαρτεν, ἀλλὰ καὶ μετὰ τὴν ἄλην, ὥς τοὺς μνηστῆρας ἐφόνευσεν, εἰς Ἥπειρον ἐλθὼν χρηστηρίων τινῶν ἕνακα, τὴν Τυρίμμα θυγατέρα ἐφθειρεν Εὐΐππην, ὃς αὐτὸν οἰκείως τε ὑπεδέξατο καὶ μετὰ πάσης προθυμίας ἐξένιζε· παῖς δὲ αὐτῷ γίνεται ἐκ ταύτης Εὐρύαλος. 2. τοῦτον ἡ μήτηρ, ἐπεὶ εἰς ἤβην ἦλθεν, ἀποπέμπεται εἰς Ἰθάκην, συμβόλαιά τινα δοῦσα ἐν δέλτῳ κατεσφραγισμένα. τοῦ δὲ Ὀδυσσεὺς κατὰ τύχην τότε μὴ παρόντος, Πηνελόπη καταμαθοῦσα ταῦτα καὶ ἄλλως δὲ προπεπυσμένη τὸν τῆς Εὐΐππης ἔρωτα, πείθει τὸν Ὀδυσσεῖα παραγενόμενον, πρὶν ἢ γινῶναι τι τούτων ὥς ἔχει, κατακτεῖναι τὸν Εὐρύαλον ὥς ἐπιβουλεύοντα αὐτῷ. 3. καὶ Ὀδυσσεὺς μὲν διὰ τὸ μὴ ἐγκρατὴς φῦναι μηδὲ ἄλλως ἐπικαιρῆς, αὐτόχειρ τοῦ παιδὸς ἐγένετο. καὶ οὐ μετὰ πολὺν χρόνον ἡ τόδε ἀπειργασθαι πρὸς τῆς αὐτοῦ αὐτοῦ γενεᾶς τρωθεὶς ἰκάνθη θαλασσίας τρυγόνος ἐτελεύτησεν.

# THE STORY OF EVIPPE

## III

### THE STORY OF EVIPPE

*From the Euryalus<sup>1</sup> of Sophocles*

1. AKOLUS was not the only one of his hosts to whom Ulysses did wrong : but even after his wanderings were over and he had slain Penelope's wooers, he went to Epirus to consult an oracle,<sup>2</sup> and there seduced Evippe, the daughter of Tyrimmas, who had received him kindly and was entertaining him with great cordiality ; the fruit of this union was Euryalus. 2. When he came to man's estate, his mother sent him to Ithaca, first giving him certain tokens, by which his father would recognise him, sealed up in a tablet. Ulysses happened to be from home, and Penelope, having learned the whole story (she had previously been aware of his love for Evippe), persuaded him, before he knew the facts of the case, to kill Euryalus, on the pretence that he was engaged in a plot against him. 3. So Ulysses, as a punishment for his incontinence and general lack of moderation, became the murderer of his own son ; and not very long after this met his end after being wounded by his own offspring<sup>3</sup> with a sea-fish's<sup>4</sup> pickle.

<sup>1</sup> No longer extant.

<sup>2</sup> Just possibly "by the command of an oracle."

<sup>3</sup> Telamonius.

<sup>4</sup> According to the dictionaries, a kind of roach with a spike in its tail.

## Δ'

## ΠΕΡΙ ΟΙΝΩΝΗΣ

Ἱστορίαι Νικάνδρου ἐν τῷ περὶ ποιητῶν καὶ Κεφάλων ὁ  
Γεργίθιος ἐν Τρωϊκοῖς

1. Ἀλέξανδρος ὁ Πρεΐμου βουκολῶν κατὰ τὴν Ἰδην ἠράσθη τῆς Κεβρήνης θυγατρὸς Οἰνώνης· λέγεται δὲ ταύτην ἐκ τοῦ θεῶν κατεχομένην θεσπίζειν περὶ τῶν μελλόντων, καὶ ἄλλως δὲ ἐπὶ συνήσει φρενῶν ἐπὶ μέγα διαβεβοῆσθαι. 2. ὁ οὖν Ἀλέξανδρος αὐτὴν ἀγαγόμενος παρὰ τοῦ πατρὸς εἰς τὴν Ἰδην, ὅπου αὐτῷ αἱ σταθμοὶ ἦσαν, εἶχε γυναῖκα, καὶ αὐτῇ φιλοφρονοίμενος ὤμνυε<sup>1</sup> μηδαμὰ προλείψειν, ἐν περισσοτέρᾳ τε τιμῇ ἄξειν. 3. ἡ δὲ συνιέναι μὲν ἔφασκεν εἰς τὸ παρὸν ὥς δὴ πάνυ αὐτῇς ἐρήν<sup>2</sup> χρόνον μέντοι τινα γενήσεσθαι, ἐν ᾧ ἀπαλλάξας αὐτὴν εἰς τὴν Εὐρώπην περαιωθήσεται, κἀκεῖ πτοηθεὶς ἐπὶ γυναικὶ ξένη πόλεμον ἐπάξεται τοῖς οἰκείοις. 4. ἐξηγεῖτο δὲ, ὥς δεῖ αὐτὸν ἐν τῷ πολέμῳ τρωθῆναι, καὶ ὅτι οὐδεὶς αὐτὸν οἷός τε ἔσται ὑγιᾶ ποιῆσαι ἢ αὐτὴν ἐκάστοτε δὲ ἐπιλεγόμενης αὐτῇ, ἐκεῖνος οὐκ εἶα μεμνήσθαι.

Χρόνου δὲ προϊώντος, ἐπειδὴ Ἐλένην ἔγχευεν, ἡ μὲν Οἰνώνη μεμφομένη τῶν πραχθέντων τὸν Ἀλέξανδρον εἰς Κεβρήνα, ὅθεν περ ἦν γένος,

<sup>1</sup> A word has clearly slipped out of the text. I insert *ἐμνε*, suggested by Zappalarius after Chabot.

<sup>2</sup> A poet of Chios in the second century B.C.

<sup>3</sup> Also called Cephalus (Athenaeus 363 n) of Gorgitha or 216

# THE STORY OF OENONE

## IV

### THE STORY OF OENONE

*From the Book of Poets of Nicander<sup>1</sup> and the Trojan History of Cephalon<sup>2</sup> of Gergitha*

1. WHEN Alexander,<sup>3</sup> Priam's son, was tending his flocks on Mount Ida, he fell in love with Oenone the daughter of Cebren<sup>4</sup>: and the story is that she was possessed by some divinity and foretold the future, and generally obtained great renown for her understanding and wisdom. 2. Alexander took her away from her father to Ida, where his pasturage was, and lived with her there as his wife, and he was so much in love with her that he would swear to her that he would never desert her, but would rather advance her to the greatest honour. 3. She however said that she could tell that for the moment indeed he was wholly in love with her, but that the time would come when he would cross over to Europe, and would there, by his infatuation for a foreign woman, bring the horrors of war upon his kindred. 4. She also foretold that he must be wounded in the war, and that there would be nobody else, except herself, who would be able to cure him: but he used always to stop her, every time that she made mention of these matters.

Time went on, and Alexander took Helen to wife: Oenone took his conduct exceedingly ill, and returned to Cebren, the author of her days: then,

Gergis. For further particulars see Pauly-Wissowa, s.v. HEGEMANAX. Neither of these works is now extant.

<sup>1</sup> More usually called Paris.

<sup>2</sup> A river-god of the Troad.

ἀπεχώρησεν ὁ δέ, παρήκοντας ἤδη τοῦ πολέμου, διατοξευόμενος Φιλοκτήτῃ τιτρώσκεται. 5. ἐν γὰρ δὲ λαβὼν τὸ τῆς Οἰνώνης ἔπος, ὅτε ἔφατο αὐτὸν πρὸς αὐτῆς μόνης οἶόν τε εἶναι ἰαθῆναι, κήρυκα πέμπει δεησόμενον, ὅπως ἐπειχθεῖσα ἀκέσχηταί τε αὐτὸν καὶ τῶν παροιχομένων λήθην ποιήσῃται, ἅτε δὴ κατὰ θεῶν βούλησιν γε ἀφικομένων.<sup>1</sup> 6. ἡ δὲ αὐθαδέστερον ἀπεκρίνατο ὡς χρὴ παρ' Ἑλένης αὐτὸν ἰέναι, κακείνης ἐῖσθαι· αὐτὴ δὲ μάλιστα ἠπείγετο ἔνθα δὴ ἐπέπυστο κεῖσθαι αὐτόν. τοῦ δὲ κήρυκος τὰ λεχθέντα παρὰ τῆς Οἰνώνης θάπτον ἀπαγγελλαντος, ἀθυμήσας ὁ Ἀλέξανδρος ἐξέπνευσεν. 7. Οἰνὼνῃ δέ, ἐπεὶ νέκυν ἤδη κατὰ γῆς κείμενον ἄλθοῦσα εἶδεν, ἀνῳμῶξέ τε καὶ πολλὰ κατολοφυραμένη διεχρήσατο ἑαυτήν.

## Ε

## ΠΕΡΙ ΛΕΥΚΙΠΠΟΥ

Ἱστορίᾳ Ἑρμηνείᾳς Λιοντίῃς

1. Λεύκιππος δέ, Ξανθίου παῖς, γένος τῶν ἀπὸ Βελλεροφόντου, διαφέρων ἰσχύϊ μάλιστα τῶν καθ' ἑαυτὸν ἦσκει τὰ πολεμικά. διὸ πολὺς ἦν λόγος περὶ αὐτοῦ παρὰ τε Λυκίοις καὶ τοῖς προσεχέσι τούτοις, ἅτε δὴ ἀγομένοις καὶ πάν ὅτιοις δυσχερὲς πᾶσχουσιν. 2. οὗτος κατὰ μῆνιν Ἀφροδίτης εἰς ἔρωτα ἀφικόμενος τῆς

<sup>1</sup> So Legrand, for the MS. ἀφικόμενον.

<sup>2</sup> For what may be regarded as a continuation of this story see No. XXXIV.

## THE STORY OF LEUCIPPUS

when the war came on, Alexander was badly wounded by an arrow from the bow of Philoctetes. 6. He then remembered Oenone's words, how he could be cured by her alone, and he sent a messenger to her to ask her to hasten to him and heal him, and to forget all the past, on the ground that it had all happened through the will of the gods. 6. She returned him a haughty answer, telling him he had better go to Helen and ask her; but all the same she started off as fast as she might to the place where she had been told he was lying sick. However, the messenger reached Alexander first, and told him Oenone's reply, and upon this he gave up all hope and breathed his last: (7) and Oenone, when she arrived and found him lying on the ground already dead, raised a great cry and, after long and bitter mourning, put an end to herself.<sup>1</sup>

### V

## THE STORY OF LEUCIPPUS

*From the Leontium of Hermianus<sup>2</sup>*

1. Now Leucippus the son of Xanthius, a descendant of Bellerophon, far outshone his contemporaries in strength and warlike valour. Consequently he was only too well known among the Lycians and their neighbours, who were constantly being plundered and suffering all kinds of ill treatment at his hands. 2. Through the wrath of Aphrodite he fell in love with his own

<sup>1</sup> An elegiac poet of Colophon, a younger contemporary of Philetas. We possess little of his works except a single long extract given by Athenaeus 597-598.



ἀδελφῆς, τέων μὲν ἐκαρτέρει, οἴομενος ῥᾶστα ἀπαλλάξασθαι τῆς νόσου· ἐπεὶ μέντοι χρόνου διαγενομένου οὐδὲ ἐπ' ὀλίγον ἐλάφει τὸ πάθος. ἀνακοινοῦται τῇ μητρὶ καὶ πολλὰ καθικέτευε, μὴ περιδεῖν αὐτὸν ἀπολλύμενον· εἰ γὰρ αὐτῷ μὴ συνεργήσῃεν, ἀποσφάξειν αὐτὸν ἡπεῖλει. τῆς δὲ παραχρῆμα τὴν ἐπιθυμίαν φαιμένης τελευτήσῃ,<sup>1</sup> ῥίμων ἤδη γέγονεν. 3. ἀνακαλεσαμένη δὲ τὴν κόρην συγκατακλίνει τὰδελφῷ, καὶ τούτου συνῆσαν οὐ μίλα τινὰ δεδοικότες, ἕως τις ἐξαγγέλλει τῷ κατηγγυημένῳ τὴν κόρην μνηστῆρι. ὁ δὲ τὸν τε αὐτοῦ πατέρα παραλαβὼν καὶ τινας τῶν προσηκοιῶν, πρὶς αὐτῷ Ξανθίῳ καὶ τὴν πρᾶξιν καταμνησκει, μὴ δηλῶν τοῦτομα τοῦ Λευκίππου. 4. Ξανθίος δὲ δυσφορῶν ἐπὶ τοῖς προσηγγελέμενοις πολλὴν σπουδὴν ἐτίθειτο φωρᾶσαι τὸν φθορέα, καὶ διεκελεύσατο τῷ μνηστῇ, ὅποτε ἴδοι συνόντας, αὐτῷ δηλῶσαι· τοῦ δὲ ἰταίμως ὑπακούσαντος καὶ αὐτίκα τὸν πρεσβύτερον ἐπαγομένου τῷ βαλάνῳ, ἡ παῖς, αἰφνιδίου ψόφου γενηθέντος, ἔειπε διὰ θυρῶν, οἴομένη λήσεσθαι τὸν ἐπίοντα· καὶ αὐτὴν ὁ πατὴρ ὑπολαβὼν εἶναι τὸν φθορέα πατάξας μαχαίρᾳ καταβύλλει. 5. τῆς δὲ περιωδίνου γενομένης καὶ ἀνυκραγούσης, ὁ Λεύκιππος ἐπαμύνων αὐτῇ καὶ διὰ τὸ ἐκπεπλήχθαι μὴ προῖ-  
 ἔμινος ὅστις ἦν, κατακτείνει τὸν πατέρα. δι' ἣν αἰτίαν ἀπολιπὼν τὴν οἰκίαν Θετταλοῖς τοῖς<sup>2</sup> συμβεβηκόσιν εἰς Ἑρῆτην ἡγήσατο, καὶ κείθεν

<sup>1</sup> The MS. has *τελευτεῖν*, and Martini's correction *τελευτήσῃ* seems to be the simplest. Lagrange suggested *τελέσειν*.

<sup>2</sup> MS. *ἐπὶ τοῖς*: the omission was suggested by Rohde. A scribe might have supposed that the initiative after ἡγήσατο involved a prepositional, which then fell into the wrong place.

## THE STORY OF LEUCIPPUS

sister : at first he held out, thinking that he would easily be rid of his trouble ; but when time went on and his passion did not abate at all, he told his mother of it, and implored her earnestly not to stand by and see him perish ; for he threatened that, if she would not help him, he would kill himself. She promised immediately that she would help him to the fulfilment of his desires, and he was at once much relieved : (3) she summoned the maiden to her presence and united her to her brother, and they consorted thenceforward without fear of anybody, until someone informed the girl's intended spouse, who was indeed already betrothed to her. But he, taking with him his father and certain of his kinsfolk, went to Xanthius and informed him of the matter, concealing the name of Leucippus. 4. Xanthius was greatly troubled at the news, and exerted all his powers to catch his daughter's seducer, and strictly charged the informer to let him know directly he saw the guilty pair together. The informer gladly obeyed these instructions, and had actually led the father to her chamber, when the girl jumped up at the sudden noise they made, and tried to escape by the door, hoping so to avoid being caught by whoever was coming : her father, thinking that she was the seducer, struck her with his dagger and brought her to the ground. 5. She cried out, being in great pain ; Leucippus ran to her rescue, and, in the confusion of the moment not recognising his adversary, gave his father his death-blow. For this crime he had to leave his home : he put himself at the head of a party of Thessalians who had united to invade Crete, and after being driven

ἐξελαθεὶς ὑπὸ τῶν προσοίκων εἰς τὴν Ἐφεσίαν ἀφίκετο, ἔνθα χωρίον ᾤκησε τὸ Κρητιναῖον ἐπικληθέν. 6. τοῦ δὲ Λευκίππου τούτου λέγεται τὴν Μανδρολύτου θυγατέρα Λευκοφρύην ἐρασθεῖσαν προδοῦναι τὴν πόλιν τοῖς πολεμίοις, ὧν ἐτύγχανεν ἡγούμενος ὁ Λεύκιππος, ἐλομένων αὐτὸν κατὰ θεοπρόπιον τῶν δεκατευθέντων ἐκ Φερῶν ὑπ' Ἀδμήτου.<sup>1</sup>

## Σ

### ΠΕΡΙ ΠΑΛΛΗΝΗΣ

Ἱστορίᾳ Θεαγένης<sup>2</sup> καὶ Ἡγρίππος ἐν Παλληνακοῖς

1. Λέγεται καὶ Σίθωνα, τὸν Ὀδομάντων βασιλέα, γενῆσαι θυγατέρα Παλλήνην, καλὴν τε καὶ ἐπίχαριν, καὶ διὰ τοῦτο ἐπὶ πλεῖστον χωρῆσαι κλέος αὐτῆς, φοιτᾶν τε μνηστῆρας οὐ μόνον ἀπ' αὐτῆς Θράκης, ἀλλὰ καὶ ἐτι πρὸςωθέν τινας, ἀπὸ τε Ἰλλυρίδος καὶ<sup>3</sup> τῶν ἐπὶ Τανυίδος ποταμοῦ κατοικημένων. 2. τὸν δὲ Σίθωνα πρῶτον μὲν κελεύειν τοὺς ἀφικνουμένους μνηστῆρας πρὸς μάχην ἶναι τὴν κόρην ἔχοντα, εἰ δὲ ἡττων φανεῖη, τεθνάναι, τοῦτω τε τῷ τρόπῳ πάννυχον αὐτῇ κείνῃ. 3. μετὰ δέ, ὡς αὐτὸν τε ἢ πλείων

<sup>1</sup> The events of the last part of this story are referred to in two inscriptions published by O. Kern, *Die Griechisch-römische Geschichte von Makedonia am Maviandros*, p. 7 seq. They are too long to set out here, but are reprinted in the preface to Sakolowski's edition of Parthenius.

<sup>2</sup> MS. Διογένης. The correction is made from Stephanus of Byzantium.

<sup>3</sup> and is not in the MS., but was supplied by Cornarius.

## THE STORY OF PALLENE

thence by the inhabitants of the island, repaired to the country near Ephesus, where he colonised a tract of land which gained the name of Cretinacum. 6. It is further told of Leucippus that, by the advice of an oracle, he was chosen as leader by a colony of one in ten<sup>1</sup> sent out from Pherae by Admetus,<sup>2</sup> and that, when he was besieging a city, Leucophrye the daughter of Mandriolytus fell in love with him, and betrayed the town to her father's enemies.

### VI

#### THE STORY OF PALLENE

*From Theagenes<sup>3</sup> and the Palleniaca of Hegesippus<sup>4</sup>*

1. The story is told that Pallene was the daughter of Sathon, king of the Odomanti,<sup>5</sup> and was so beautiful and charming that the fame of her went far abroad, and she was sought in marriage by wooers not only from Thrice, but from still more distant parts, such as from Illyria and those who lived on the banks of the river Tanais. 2. At first Sathon challenged all who came to woo her to fight with him for the girl, with the penalty of death in case of defeat, and in this matter caused the destruction of a considerable number. 3. But later on, when his vigour began to

<sup>1</sup> A remedy for over-population. One man in ten was sent out to found a colony elsewhere.

<sup>2</sup> The husband of the famous Alcestis.

<sup>3</sup> An early logographer and grammarian. This story may well come from the Macedonians we know him to have written.

<sup>4</sup> Of Mocyberna, probably in the third century B.C. For a full discussion of his work and date see Pauly-Wissowa, s.v.

<sup>5</sup> A people living on the lower Strymon in north eastern Macedonia.

ἰσχὺς ἐπιτελοῖται, ἔγνωστό τε αὐτῷ τὴν κόρην ἀρμόσασθαι, δύο μνηστήρας ἀφειγμένους, Δρύαντά τε καὶ Κλεῖτον, ἐκέλευεν, ἄθλου προκειμένου τῆς κόρης, ἀλλήλοις διαμάχεσθαι· καὶ τὸν μὲν τεθνάναι, τὸν δὲ περιγεγόμενον τὴν τε βασιλείαν καὶ τὴν παῖδα ἔχειν. 4. τῆς δὲ ἀφωρισμένης ἡμέρας παρούσης, ἡ Παλλήνη (ἔτυχε γὰρ ἑρῶσα τοῦ Κλεῖτου) πάνυ ὀρρώδει περὶ αὐτοῦ· καὶ σημήναι μὲν οὐκ ἔτόλμα τινὲ τῶν ἁμφ' αὐτήν, δάκρυα δὲ πολλὰ κατεχεῖτο τῶν παρειῶν αὐτῆς, ἕως ὅτε τροφεὺς αὐτῆς πρεσβύτης ἀναπυνθανόμενος καὶ ἐπιγνοὺς τὸ πάθος, τῇ μὲν θαρρεῖν παρεκελεύσατο, ὥς ἢ βούλεται, ταύτῃ τοῦ πράγματος χωρήσοντας. αὐτὸς δὲ κρύφα ὑπέρχεται τὸν ἡνίοχον τοῦ Δρύαντος, καὶ αὐτῷ χρυσὸν πολὺν ὁμολογήσας πείθει διὰ τῶν ἀρματηγῶν τροχῶν μὴ διεῖναι τὰς περόνας. 5. ἐνθα δὴ ὡς ἐς μάχην ἐξήεσαν καὶ ἤλαυνεν ὁ Δρύας ἐπὶ τὸν Κλεῖτον, καὶ οἱ τροχοὶ περιερρήσαν αὐτῷ τῶν ἀρμάτων, καὶ οὕτως πεσόντα αὐτὸν ἐπιδραμὼν ὁ Κλεῖτος ἀναιρεῖ. 6. αἰσθόμενος δὲ ὁ Σίθων τὸν τε ἔρωτα καὶ τὴν ἐπιβουλὴν τῆς θυγατρὸς, μάλα μεγάλῃν πυρὰν νήσας καὶ ἐπιθεὶς τὸν Δρύαντα, οἷός τε ἦν<sup>1</sup> ἐπισφάζειν καὶ τὴν Παλλήνην. φαντάσματος δὲ θεῖου γενομένου καὶ ἐξαπιναιῶς ὕδατος ἐξ οὐρανοῦ πολλοῦ καταρραγέντος, μετέγνω τε καὶ γάμοις ἀρεσάμενος τὸν παρόντα Θρακῶν ὁμίλον, ἐφίησι τῷ Κλεῖτῳ τὴν κόρην ἄγεσθαι.

<sup>1</sup> The first hand of the MS. has something like *εἰσέσσειν ἐπισφάζειν*. The reading given, which is due to Martini, seems the simplest correction, but there have been several other proposals for emending the text.

## THE STORY OF PALLENE

fail him, he realised that he must find her a husband, and when two suitors came, Dryas and Clitus, he arranged that they should fight one another with the girl as the prize of victory; the vanquished was to be killed, while the survivor was to have both her and the kingship. 4. When the day appointed for the battle arrived, Pallene (who had fallen deeply in love with Clitus) was terribly afraid for him: she dared not tell what she felt to any of her companions, but tears coursed down and down over her cheeks until her old tutor<sup>1</sup> realised the state of affairs, and, after he had become aware of her passion, encouraged her to be of good cheer, as all would come about according to her desires: and he went off and suborned the chariot-driver of Dryas, inducing him, by the promise of a heavy bribe, to leave undone the pins of his chariot-wheels. 5. In due course the combatants came out to fight: Dryas charged Clitus, but the wheels of his chariot came off, and Clitus ran upon him as he fell and put an end to him. 6. Sithon came to know of his daughter's love and of the stratagem that had been employed; and he constructed a huge pyre, and, setting the body of Dryas upon it, proposed to slay Pallene at the same time<sup>2</sup>; but a heaven-sent prodigy occurred, a tremendous shower bursting suddenly from the sky, so that he altered his intention and, deciding to give pleasure by the celebration of a marriage to the great concourse of Thracians who were there, allowed Clitus to take the girl to wife.

<sup>1</sup> Literally, a male nurse. cf. Weigall's *Cleopatra* (1914), p. 104. We have no exact equivalent in English.

<sup>2</sup> Presumably as an offering to the shade of Dryas, for whose death Pallene had been responsible.

## Ζ'

## ΠΕΡΙ ΙΠΠΑΡΙΝΟΥ

Ἱστορίῃ Φανίας ὁ Ἐρίσιος

1. Ἐν δὲ τῇ Ἰταλῇ Ἡρακλεία παιδὸς διαφόρου τὴν ὄψιν (Ἰππαρίνος ἦν αὐτῷ ὄνομα) τῶν πύνυ δοκίμων, Ἀντιλέων ἠρύσθη· ὃς πολλὰ μηχανώμενος οἶδαμῇ δυνατὸς ἦν αὐτὸν ὑρμόσασθαι, περὶ δὲ γυμνάσια διατρίβοντι πολλὰ τῷ παιδί προσρυεῖς ἔφη τοσοῦτον αὐτοῦ πόθον ἔχειν, ὥστε πάντα πόνον ἂν τλῆναι,<sup>1</sup> καὶ ὃ τι ἂν κελεύοι μηδεὶς αὐτὸν ἁμαρτήσεσθαι. 2. ὁ δὲ ἄρα κατειρωνευόμενος προσέταξεν αὐτῷ, ἀπὸ τινος ἔρυμνοῦ χωρίου, ὃ μάλιστα ἐφρουρεῖτο ὑπὸ τοῦ τῶν Ἡρακλεωτῶν τυράννου, τὸν κώδωνα κατακομίσαι, πειθόμενος μὴ ἂν ποτε τελέσειν αὐτὸν τόνδε τὸν ἄθλον. Ἀντιλέων δὲ κρύφα τὸ φρούριον ὑπελθὼν καὶ λοχήσας τὸν φύλακα τοῦ κώδωνος κατακαίνει· καὶ ἐπειδὴ ἀφίκετο πρὸς τὸ μεράκιον ἐπιτελέσας τὴν ὑπόσχεσιν, ἐν πολλῇ αὐτῷ εὐνοίᾳ ἐγένετο, καὶ ἐκ τοῦδε μάλιστα ἀλλήλους ἐφίλουν. 3. ἐπεὶ δὲ ὁ τύραννος τῆς οἶρας ἐγλίχετο τοῦ παιδὸς καὶ οἷός τε ἦν αὐτὸν βία ἄγεσθαι, δυσανασχετήσας ὁ Ἀντιλέων ἐκείνῳ μὲν παρεκελεύσατο μὴ ἀντιλέγοντα κινδυνεύειν, αὐτὸς δὲ οἴκοθεν

<sup>1</sup> Meineke's conjecture for the MS. ἀετλῆναι.

# THE STORY OF HIPPARINUS

## VII

### THE STORY OF HIPPARINUS

*From Phaulus<sup>1</sup> of Euxine<sup>2</sup>*

1. In the Italian city of Heraclea there lived a boy of surpassing beauty—Hipparinus was his name—and of noble parentage. Hipparinus was greatly beloved by one Antileon, who tried every means but could never get him to look kindly upon him. He was always by the lad's side in the wrestling-schools, and he said that he loved him so dearly that he would undertake any labour for him, and if he cared to give him any command, he should not come short of its fulfilment in the slightest degree. 2. Hipparinus, not intending his words to be taken seriously, bade him bring away the bell from a strong-room over which a very close guard was kept by the tyrant of Heraclea, imagining that Antileon would never be able to perform this task. But Antileon privily entered the castle, surprised and killed the warder, and then returned to the boy after fulfilling his behest. This raised him greatly in his affections, and from that time forward they lived in the closest bonds of mutual love. 3. Later on the tyrant himself was greatly struck by the boy's beauty, and seemed likely to take him by force. At this Antileon was greatly enraged; he urged Hipparinus not to endanger his life by a refusal, and then, watching for the moment when the tyrant was leaving his palace, sprang upon

<sup>1</sup> A Peripatetic philosopher, perhaps a pupil of Aristotle. Athenæus tells us that he wrote a book on "how tyrants met their ends," from which this story is doubtless taken.

<sup>2</sup> In Lesbos.



## THE LOVE ROMANCES OF PARTHENIUS

ἐξιώντα τὸν τύραννον προσδραμὼν ἀνείλεν<sup>4</sup>. καὶ τοῦτο δράσας δρόμῳ ἴετο καὶ διέφυγεν ἄν, εἰ μὴ προβάτοις συνδεδεμένοις ἀμφιπεσῶν ἐχειρώθη. διὸ τῆς πόλεως εἰς τὰρχαῖον ἀποκαταστάσης, ἀμφοτέροις παρὰ τοῖς Ἡρακλεώταις ἐτέθησαν εἰκόνες χαλκαῖ, καὶ νόμος ἐγρίφη, μηδένα ἐλαύνειν τοῦ λοιποῦ πρόβατα συνδεδεμένα.

### II'

#### ΠΕΡΙ ΗΡΙΠΠΗΣ

Ἱστορεῖ Ἀριστοδόμος ὁ Νύσσιος ἐν α' Ἱστοριῶν περὶ τοῦ-  
των, πλὴν ὅτι τὰ ὀνόματα ἑταλλάττει, ἀντὶ Ἡρίππης  
καλῶν Εἰθιμῖαν, τὸν δὲ βάρβαρον Κανάραν

1. "Ὅτε δὲ οἱ Γαλάται κατέδραμον τὴν Ἰωνίαν  
καὶ τὰς πόλεις ἐπόρθουν, ἐν Μιλήτῳ Θεσμο-  
φορίων δυντῶν καὶ συνηθροισμένων γυναικῶν ἐν τῷ  
ἱερῷ ὁ βραχὺ τῆς πόλεως ἀπέχει, ἀποσπασθὲν τι  
μέρος τοῦ βαρβαρικοῦ διήλθεν εἰς τὴν Μιλησίαν  
καὶ ἐξαπιναίως ἐπιδραμὼν ἀνείλεν τὰς γυναῖκας.  
2. ἔνθα δὴ τὰς μὲν ἐρρύσαντο, πολὺ ἀργυρίον τε

<sup>1</sup> The whole story is a close parallel to that of the end of Persian rule in Athens brought about by Harmodius and Aristogiton.

<sup>2</sup> A grammarian and rhetorician, who paid a visit of some length to Rome, and died about 50-40 B.C. The title given to his work by Parthenius (Ἱστορίαι περὶ τοίνων) is ambiguous:

## THE STORY OF HERIPPE

him and killed him. 4. As soon as he had done the deed, he fled, running; and he would have made good his escape if he had not fallen into the midst of a flock of sheep tied together, and so been caught and killed. When the city regained its ancient constitution, the people of Heraclea set up bronze statues to both of them,<sup>1</sup> and a law was passed that in future no one should drive sheep tied together.

### VIII

#### THE STORY OF HERIPPE

*From the first book of the Stories of Aristodemus<sup>2</sup> of Nysa: but he there alters the names, calling the woman Euthymia instead of Herippe, and giving the barbarian the name of Cavaras<sup>3</sup>*

1. DURING the invasion of Ionia by the Gauls<sup>4</sup> and the devastation by them of the Ionian cities, it happened that on one occasion at Miletus, the feast of the Thesmophoria<sup>5</sup> was taking place, and the women of the city were congregated in the temple a little way outside the town. At that time a part of the barbarian army had become separated from the main body and had entered the territory of Miletus; and there, by a sudden raid, it carried off the women.

2. Some of them were ransomed for large sums of

but it appears that he must have collected a series of love-stories not unlike those of Parthenius' own.

<sup>1</sup> This may be a gentile name. The Cavaras were a people of Gallia Narbonensis.

<sup>4</sup> About B.C. 275.

<sup>5</sup> A festival, celebrated by women, in honour of Demeter and Proserpine.

καὶ χρυσίον ἀντιδόντες, τινὲς δέ, τῶν βαρβάρων αὐταῖς οἰκειωθέντων, ἀπήχθησαν, ἐν δὲ αὐταῖς καὶ Ἡρίππη, γυνὴ ἡ Ξάνθου, ἀνδρὸς ἐν Μιλήτῳ πάνυ δοκίμου γένους τε τοῦ πρώτου, παιδίον ἀπολιποῦσα διετίς.

3. Ταύτης πολὺν πόθον ἔχων ὁ Ξάνθος ἐξηργυρίσατο μέρος τῶν ὑπαργυμίων, καὶ κατασκευασάμενος χρυσοὺς δισχιλίους<sup>1</sup> τὸ μὲν πρῶτον εἰς Ἰταλίαν ἐπεραιώθη· ἐντεῦθεν δὲ ὑπὸ ἰδιοξένων τινῶν κομιζόμενος εἰς Μασσαλίαν ἀφικνεῖται καὶ κείθεν εἰς τὴν Κελτικὴν. 4. καὶ προσελθὼν τῇ οἰκίᾳ, ἔβρα αὐτοῦ συνὴν ἡ γυνὴ ἀνδρὶ τῶν μάλιστα παρὰ Κελτοῖς δοξαζομένων, ὑποδοχῆς ἐδεῖτο τυχεῖν. τῶν δὲ διὰ φιλοξενίαν ἐτοίμως αὐτὸν ὑποδεξαμένων, εἰσελθὼν ὁρᾷ τὴν γυναῖκα, καὶ αὐτὸν ἐκείνῃ τῷ χεῖρε ἀμφιβαλοῦσα μάλα φιλοφρόνως προσηγάγετο. 5. παραχρῆμα δὲ τοῦ Κελτοῦ παραγενομένου, διεξῆλθεν αὐτῷ τὴν τε ἄλην τῆς ἀνδρὸς ἡ Ἡρίππη, καὶ ὥς αὐτῆς ἔνεκα<sup>2</sup> ἦκοι λύτρα καταθυσόμενος· ὁ δὲ ἡγάσθη τῆς ψυχῆς τὸν Ξάνθον, καὶ αὐτίκα συνουσίαν ποιησάμενος τῶν μάλιστα προσηγόντων, ἐξένιζεν αὐτὸν παρατείνοντος δὲ τοῦ πότου, τὴν γυναῖκα συγκατακλίνει αὐτῷ καὶ δι' ἐρμηνέως ἐπυνθάνετο, πηλίκην οὐσίαν εἷη κεκτημένος τὴν σύμπασαν· τοῦ δὲ εἰς ἀριθμὸν χιλίων χρυσῶν φήσαντος, ὁ βάρβαρος εἰς τέσσαρα μέρη κατανέμειν αὐτὸν ἐκέλευε, καὶ τὰ μὲν τρία ὑπεξαίρεισθαι αὐτῷ, γυναικί, παιδίῳ, τὸ δὲ τέταρτον ἀπολείπειν ἅποινα τῆς γυναικός.

<sup>1</sup> A correction by Passow from the MS. χιλίων.

<sup>2</sup> The MS. has καὶ ἔνεκα. The omission was proposed by Bial.

## THE STORY OF HERIPPE

silver and gold, but there were others to whom the barbarians became closely attached, and these were carried away: among these latter was one Herippe, the wife of Xanthus, a man of high repute and of noble birth among the men of Miletus, and she left behind her a child two years old.

3. Xanthus felt her loss so deeply that he turned a part of his best possessions into money and, furnished with two thousand pieces of gold, first crossed to Italy: he was there furthered by private friends and went on to Marseilles, and thence into the country of the Celts: (4) and finally, reaching the house where Herippe lived as the wife of one of the chief men of that nation, he asked to be taken in. The Celts received him with the utmost hospitality: on entering the house he saw his wife, and she, flinging her arms about his neck, welcomed him with all the marks of affection. 5. Immediately the Celt appeared, Herippe related to him her husband's journeyings, and how he had come to pay a ransom for her. He was delighted at the devotion of Xanthus, and, calling together his nearest relations to a banquet, entertained him warmly; and when they had drunk deep, placed his wife by his side, and asked him through an interpreter how great was his whole fortune. "It amounts to a thousand pieces of gold," said Xanthus: and the barbarian then bade him divide it into four parts—one each for himself, his wife, and his child, and the fourth to be left for the woman's ransom.

6. Ὡς δὲ ἐς κοῖτον τότε ἀπειράπετο, πολλὰ κατεμέμφετο τὸν Ξάνθον ἢ γυνὴ διὰ τὸ μὴ ἔχοντα τοσούτο χρυσίον ὑποσχέσθαι τῷ βαρβάρῳ, κινδυνεύσειν τε αὐτόν, εἰ μὴ ἐμπέδῳσσει τὴν ἐπαγγελίαν. 7. τοῦ δὲ φήσαντος ἐν ταῖς κριπῖσι τῶν παίδων καὶ ἄλλους τινὰς χιλίους χρυσοὺς κεκρύφθαι διὰ τὸ μὴ ἐλπίζειν ἐπιεικὴ τινα βύρβαρον καταλήψεσθαι, δείξειν δὲ πολλῶν λύτρων, ἢ γυνὴ τῇ ὑστεραίᾳ τῷ Κελτῷ καταμηνύει τὸ πλῆθος τοῦ χρυσοῦ καὶ παρεκελεύετο κτεῖναι τὸν Ξάνθον, φάσκουσα πολὺ μᾶλλον αἰρεῖσθαι αὐτόν τῆς τε πατρίδος καὶ τοῦ παιδίου, τὸν μὲν γὰρ Ξάνθον παντάπασιν ἀποστυγεῖν. 8. τῷ δὲ ἄρα οὐ πρὸς ἡδονῆς ἦν τὰ λεχθέντα· ἐν νῷ δὲ εἶχεν αὐτὴν τίσασθαι, ἐπειδὴ δὲ ὁ Ξάνθος ἐσπούδαζεν ἀπιέναι, μάλα φιλοφρόνως προὔπεμπεν ὁ Κελτὸς ἐπαγόμενος καὶ τὴν Ἡρίππην ὥς δὲ ἐπὶ τοὺς δρους τῆς Κελτῶν χώρας ἀφίκοντο, θυσίαν ὁ βάρβαρος ἔφη τελῆσαι βούλεσθαι πρὶν αὐτοὺς ἀπ' ἀλλήλων χωρισθῆναι. 9. καὶ κομισθέντος ἱερείου, τὴν Ἡρίππην ἐκέλευεν ἀντιλαβέσθαι· τῆς δὲ κατασχοίσης, ὥς καὶ ἄλλοτε σύνηθες αὐτῇ, ἐπανατεινόμενος τὸ ξίφος καθικνέεται καὶ τὴν κεφαλὴν αὐτῆς ἀφαιρεῖ, τῷ τε Ξάνθῳ παρεκελεύετο μὴ δυσφορεῖν, ἐξαγγείλας τὴν ἐπιβουλήν αὐτῆς, ἐπέτρεπέ τε τὸ χρυσίον ἅπαν κομίζεσθαι αὐτῷ.

## THE STORY OF HERIPPE

6. After he had retired to his chamber, Herippe upbraided Xanthus vehemently for promising the barbarian this great sum of money which he did not possess, and told him that he would be in a position of extreme jeopardy if he did not fulfil his promise: (7) to which Xanthus replied that he even had another thousand gold pieces which had been hidden in the soles of his servants' boots, seeing that he could scarcely have hoped to find so reasonable a barbarian, and would have been likely to need an enormous ransom for her. The next day she went to the Celt and informed him of the amount of money which Xanthus had in his possession, advising him to put him to death: she added that she preferred him, the Celt, far above both her native country and her child, and, as for Xanthus, that she utterly abhorred him. 8. Her tale was far from pleasing to the Celt, and he decided to punish her: and so, when Xanthus was anxious to be going, he most amiably accompanied him for the first part of his journey, taking Herippe with them; and when they arrived at the limit of the Celts' territory, he announced that he wished to perform a sacrifice before they separated from one another. 9. The victim was brought up, and he bade Herippe hold it: she did so, as she had been accustomed to do on previous occasions, and he then drew his sword, struck with it, and cut off her head. He then explained her treachery to Xanthus, telling him not to take in bad part what he had done, and gave him all the money to take away with him.

## Θ

## ΠΕΡΙ ΠΟΛΥΚΡΙΤΗΣ

Ἡ ἱστορία αὕτη ἐλήφθη ἐκ τῆς α' Ἀνῳρίσκου Ναξιακῶν·  
γράφει περὶ αὐτῆς καὶ Θεόφραστος ἐν τῷ δ' τῶν<sup>1</sup>  
Πρὸς τοὺς καιροὺς

1. Καθ' ὃν δὲ χρόνον ἐπὶ Ναξίους Μιλήσιοι συνέβησαν σὺν ἐπικούροις καὶ τεῖχος πρὸ τῆς πόλεως ἐνοικοδομησάμενοι τὴν τε χώραν ἔτεμνον καὶ καθείρξαντες τοὺς Ναξίους ἐφρούρουν, τότε παρθένος ἀπολειφθεῖσα κατὰ τινα δαίμονα ἐν Δηλῷ ἱερῷ, ὃ πλησίον τῆς πόλεως κεῖται, (Πολυκρίτη ὄνομα αὐτῇ) τὸν τῶν Ἐρυθραίων ἡγεμόνα Διόγνητον εἶλεν, ὃς οἰκείαν δύναμιν ἔχων συνεμάχει τοῖς Μιλησίοις. 2. πολλῷ δὲ συνεχόμενος πόθῳ διεπέμπετο πρὸς αὐτὴν οὐ γὰρ δὴ γε θεμιτὸν ἦν ἰκέτιν οὖσαν ἐν τῷ ἱερῷ βιάζεσθαι· ἡ δὲ ἕως μὲν τινος οὐ προσίετο τοὺς παραγινομένους· ἐπεὶ μὲντοι πολὺς ἐνέκειτο, οὐκ ἔφη πεισθῆσεσθαι αὐτῷ, εἰ μὴ ὁμώσειεν ὑπηρετήσειν αὐτῇ ὃ τι ἂν βουλευθῇ. 3. ὁ δὲ Διόγνητος, οὐδὲν ὑποτοπήσας τοιόνδε, μάλα προθύμως ὤμοσεν Ἀρτεμιν χαριεῖσθαι αὐτῇ ὃ τι ἂν προαιρήται·

<sup>1</sup> This τῶν is not in the MS., but was supplied by Legrand.

<sup>1</sup> The story is somewhat differently told by Plutarch in No. 17 of his treatise *On the Virtues of Women*: he makes Polyxene a captive in the hands of Diognetus, and she deceives him, instead of persuading him to treachery, by the stratagem of the leaves. Plutarch also makes Diognetus taken prisoner by the Naxians, and his life is saved by Polyxene's prayer. It is clear from his text that there were

# THE STORY OF POLYCRITE

## IX

### THE STORY OF POLYCRITE<sup>1</sup>

*From the first book of the Naxiaca of Andriscus<sup>2</sup>; and the story is also related by Theophrastus<sup>3</sup> in the fourth book of his Political History*

1. Once the men of Miletus made an expedition against the Naxians with strong allies; they built a wall round their city, ravaged their country, and blockaded them fast. By the providence of some god, a maiden named Polycrite had been left in the temple of the Delian goddess<sup>4</sup> near the city: and she captured by her beauty the love of Diognetus, the leader of the Erythraeans, who was fighting on the side of the Milesians at the head of his own forces. 2. Constrained by the strength of his desire, he kept sending messages to her (for it would have been impiety to ravish her by force in the very shrine); at first she would not listen to his envoys, but when she saw his persistence she said that she would never consent unless he swore to accomplish whatever wish she might express. 3. Diognetus had no suspicion of what she was going to exact, and eagerly swore by Artemis that he would

several versions of the story, one of which he ascribes to Aristotle.

<sup>1</sup> Little is known of Andriscus beyond this reference. He was probably a Peripatetic philosopher and historian of the third or second century B.C.

<sup>2</sup> The famous pupil and successor of Aristotle. This work, of which the full title was *πολιτικά ὑπὲρ τῶν καίρων*, was a survey of politics as seen in historical events.

<sup>3</sup> I am a little doubtful as to this translation. As Polycrite made Diognetus swear by Artemis, it is at least possible that she was in a temple of Artemis.



κατομοσαμένου δὲ ἐκείνου, λαβομένη<sup>1</sup> τῆς χειρὸς αὐτοῦ ἡ Πολυκρίτη μιμνήσκειται περὶ προδοσίας τοῦ χωρίου, καὶ πολλὰ καθικετεύει αὐτὴν τε οἰκτερεῖν καὶ τὰς συμφορὰς τῆς πόλεως. 4. ὁ Διόγνητος ἀκούσας τοῦ λόγου ἐκτός τε ἐγένετο αὐτοῦ καὶ σπασίμενος τὴν μάχαιραν ὥρμησε διεργάσασθαι τὴν κόρην. ἐν νῷ μέντοι λαβὼν τὸ εὐγνωμον αὐτῆς καὶ ἅμα ὑπ' ἔρωτος κρατούμενος, ἔδει γὰρ, ὡς εἴκοι, καὶ Ναξίοις μεταβολὴν γενέσθαι τῶν παρόντων κακῶν, τότε μὲν οὐδὲν ἀπεκρίνατο, βουλευόμενος τί ποιητέον εἴη· τῇ δὲ ὑστεραίᾳ καθωμολογήσατο προδώσειν.

5. Καὶ ἐν τῷ δὴ τοῖς Μιλησίοις ἑορτῇ μετὰ τρίτην ἡμέραν Θαργῆλια ἐπῆει, ἐν ᾗ πολὺν τε ἄκρατον εἰσφοροῦνται καὶ τὰ πλείστου ἄξια καταναλίσκουσι· τότε παρεσκευάζετο προδιδόναι τὸ χωρίον. καὶ εὐθέως διὰ τῆς Πολυκρίτης ἐνθήμερος εἰς ἄρτον μολυβδίνην ἐπιστολὴν ἐπιστέλλει<sup>2</sup> τοῖς ἀδελφοῖς αὐτῆς (ἐτύγχανον δὲ ἄρα τῆς πόλεως ἡγεμόνες οὗτοι) ὅπως εἰς ἐκείνην τὴν νύκτα παρασκευασάμενοι ἵκωσιν σημεῖον δὲ αὐτοῖς ἀνασχήσειν αὐτὸς ἔφη λαμπτήρα. 6. καὶ ἡ Πολυκρίτη δὲ τῷ κομίζοντι τὸν ἄρτον φράζειν ἐκέλευε τοῖς ἀδελφοῖς μὴ ἐνδοιασθῆναι,<sup>3</sup> ὡς τῆς πράξεως ἐπὶ τέλος ἀχθησομένης, εἰ μὴ ἐκεῖνοι ἐνδοιασθεῖεν. τοῦ δὲ ἀγγέλου ταχέως εἰς τὴν πόλιν ἐλθόντος, Πολυκλῆς, ὁ τῆς Πολυκρίτης ἀδελφός, ἐν πολλῇ φροντίδι ἐγένετο,

<sup>1</sup> The MS. has καὶ λαβομένη, which can hardly stand. It is a pity that καταλαβούσα, the obvious correction, does not seem to be used in this sense.

<sup>2</sup> Some verb is needed, and Legrand's ἐπιστέλλει is palaeographically not improbable.

<sup>3</sup> Passow's correction for ἐνδοιασθαι.

## THE STORY OF POLYCRITE

perform her every behest : and after he had taken the oath, Polycrite seized his hand and claimed that he should betray the blockade, beseeching him vehemently to take pity upon her and the sorrows of her country. 4. When Diognetus heard her request, he became quite beside himself, and, drawing his sword, was near putting an end to her. But when, however, he came to ponder upon her patriotism, being at the same time mastered by his passion,—for it was appointed, it seems, that the Naxians should be relieved of the troubles that beset them—for the moment he returned no answer, taking time to consider his course of action, and on the morrow consented to the betrayal.

5. Meanwhile, three days later, came the Milesians' celebration of the Thargelia<sup>1</sup>—a time when they indulge in a deal of strong wine and make merry with very little regard to the cost ; and he decided to take advantage of this for the occasion of his treachery. He then and there enclosed a letter, written on a tablet of lead, in a loaf of bread, and sent it to Polycrite's brothers, who chanced to be the citizens' generals, in which he bade them get ready and join him that very night ; and he said that he would give them the necessary direction by holding up a light : (6) and Polycrite instructed the bearer of the loaf to tell her brothers not to hesitate ; for if they acted without hesitation the business would be brought to a successful end. When the messenger had arrived in the city, Polyteles, Polycrite's brother, was in the deepest

<sup>1</sup> A festival of Apollo and Artemis, held at Athens in the early summer.

εἴτε πεισθεῖη τοῖς ἐπεσταλμένοις, εἴτε μή·  
 7. τέλος δέ, ὡς ἐδόκει πᾶσι πείθεσθαι καὶ νῆξ  
 ἐπῆλθεν ἐν ᾗ προσετέτακτο πᾶσι παραγίνεσθαι,  
 πολλὰ κατευξάμενοι τοῖς θεοῖς, δεχομένων  
 αὐτοῖς τῶν ἀμφὶ Διόγνητον, ἐσπίπτουσιν εἰς τὸ  
 τεῖχος τῶν Μιλησίων, οἱ μὲν τινες κατὰ τὴν  
 ἀνεφγμένην πυλίδα, οἱ δὲ καὶ τὸ τεῖχος ὑπερελ-  
 θόντες, ὑβρώοι τε ἐντὸς γεγένηται κατέκαινον τοὺς  
 Μιλησίους· κ. ἔνθα δὴ κατ' ἄγνοιαν ἀποθνῆσκει  
 καὶ Διόγνητος. τῇ δὲ ἐπιούσῃ οἱ Νάξιοι πάντες  
 πολὺν πόθον εἶχον ἰλιάσασθαι<sup>1</sup> τὴν κόρην· καὶ οἱ  
 μὲν τινες αὐτὴν μίτραις ἀνέδουν, οἱ δὲ ζῶναις, αἷς  
 βαρηθεῖσα ἢ καὶς διὰ πλῆθος τῶν ἐπιρριπτου-  
 μένων ἀπεπνίγη. καὶ αὐτὴν δημοσίᾳ θάπτουσιν  
 ἐν τῷ πεδίῳ, πρόβατα<sup>2</sup> ἑκατὸν ἐναγίσαντες  
 αὐτῇ. φασὶ δὲ τινες καὶ Διόγνητον ἐν τῷ αὐτῷ  
 καῖναι ἐν ᾧ καὶ ἡ παῖς, σπουδασάντων τῶν  
 Νάξιων.

## I'

## ΠΕΡΙ ΛΕΥΚΩΝΗΣ

1. Ἐν δὲ Θεσσαλίᾳ Κυνίππος, υἱὸς Φάρακος,  
 μάλα καλῆς παιδὸς εἰς ἐπιθυμίαν Λευκῶνης

<sup>1</sup> The MS. has *βιάσασθαι*—surely the strangest of readings. It is difficult to say with certainty what the original word was, but *ιλιάσασθαι*, which was proposed independently by Meineke and Rossbach, gives a satisfactory sense.

<sup>2</sup> Rohde's suggestion for the MS. *πάνα*.

<sup>3</sup> If Martini records the MS. tradition aright, the word ὅ occurs beneath the title of this story, which may perhaps mean that, if the indications of sources were not supplied by Parthenius himself, as is possible, the scholar who added them could not find this tale in any earlier historical or mythological writer. Some support might be lent to this view by

## THE STORY OF LEUCONE

anxiety as to whether he should obey the message or no: (7) finally universal opinion was on the side of action and the night-time came on, when they were bidden to make the sally in force. So, after much prayer to the gods, they joined Diognetus' company and then made an attack on the Milesians' blockading wall, some through a gate left open for them and others by scaling the wall; and then, when once through, joined together again and inflicted a terrible slaughter upon the Milesians, (8) and in the fray Diognetus was accidentally killed. On the following day all the Naxians were most desirous of doing honour to the girl: but they pressed on her such a quantity of head-dresses and girdles that she was overcome by the weight and quantity of the offerings, and so was suffocated. They gave her a public funeral in the open country, sacrificing a hundred sheep to her shade: and some say that, at the Naxians' particular desire, the body of Diognetus was burnt upon the same pyre as that of the maiden.

### X

#### THE STORY OF LEUCONE<sup>1</sup>

1. In Thessaly there was one Cyanippus, the son of Phaux, who fell in love with a very beautiful girl a passage in the *Parallelæ Minora* ascribed to Plutarch, No. 21; the same tale is given in rather a shorter form, ending with the words *ὡς Παρθένιος δ' ἀπαρτῆς*, which might either mean that it was taken from this work (Parthenius being better known as a poet than as a writer of prose), or that Parthenius had made it a subject of one of his own poems. "Ascribed to Plutarch" I say of the *Parallelæ Minora*: for "In the margin of an old manuscript copie, these words were found written in Greek: This booke was never of PLUTARCHES making, who was an excellent and most learned Author; but penned by some odde vulgar writer, altogether ignorant both of Poetrie (or, Learning), and also of Grammar."

ἔλθων, παρὰ τῶν πατέρων αἰτησόμενος αὐτὴν  
 ἡγάγετο γυναῖκα. ἦν δὲ φιλοκύνητος μεθ'  
 ἡμέραν μὲν ἐπὶ τε λέοντας καὶ κίπρους ἐφέρετο,  
 νύκτωρ δὲ κατῆει πάνυ κεκμηκὼς πρὸς τὴν κόρην,  
 ὥστε μηδὲ διὰ λόγων ἔσθ' ὅτε γινόμενον αὐτῇ  
 εἰς βαθὺν ὕπνον καταφέρεσθαι. 2. ἡ δὲ ἄρα ὑπὸ  
 τε ἀνίας καὶ ἀλγηδύων συνεχομένη, ἐν πολλῇ  
 ἀμνηχανίᾳ ἦν σπουδὴν τε ἐποιεῖτο κατοπτεῦσαι  
 τὸν Κυάνιππον, ὃ τι ποιῶν ἴδοιτο τῇ κατ' ὕρος  
 διαίτῃ· αὐτίκα δὲ εἰς γόνυ ζωσαμένη κρύφα τῶν  
 θεραπαινίδων εἰς τὴν ὕλην καταδύνει. 3. αἱ δὲ  
 τοῦ Κυανίππου κύνες ἐδίωκον μὲν ἔλαφον· οὔσαι  
 δὲ οὐ πάνυ κτίλοι, ἅτε δὴ ἐκ πολλοῦ ἡγριωμέναι,  
 ὥς ὡσφρήσαντο τῆς κόρης, ἐπηνέχθησαν αὐτῇ  
 καὶ μηδενὸς παρόντος πᾶσαν διεσπάραξαν καὶ  
 ἡ μὲν διὰ πόθον ἀνδρὸς κουριδίου ταύτῃ τέλος  
 ἔσχεν. 4. Κυάνιππος δέ, ὥς ἐπελθὼν κατελάβετο  
 λελωβημένην τὴν Λευκώνην, μεγάλῳ τε ἄχει  
 ἐπληρώθη, καὶ ἀνακαλεσάμενος τοὺς ἄμφ' αὐτόν.  
 ἐκείνην μὲν πυρὰν νιήσας ἐπέθετο, αὐτὸς δὲ  
 πρῶτον μὲν τὰς κύνας ἐπικατέσφαξε τῇ πυρᾷ,  
 ἔπειτα δὲ πόλλα ὑποδυρόμενος τὴν παῖδα διεχρή-  
 σατο ἑαυτόν.

## THE STORY OF LEUCONE

named Leucone : he begged her hand from her parents, and married her. Now he was a mighty hunter ; all day he would chase lions and wild boars, and when night came he used to reach the damsel utterly tired out, so that sometimes he was not even able to talk to her before he fell into a deep sleep.<sup>1</sup> 2. At this she was afflicted by grief and care ; and, not knowing how things stood, determined to take all pains to spy upon Cyanippus, to find out what was the occupation which gave him such delight during his long periods of staying out on the mountains. So she girded up her skirts above the knee,<sup>2</sup> and, taking care not to be seen by her maid-servants, slipped into the woods. 3. Cyanippus' hounds were far from tame ; they had indeed become extremely savage from their long experience of hunting : and when they scented the damsel, they rushed upon her, and, in the huntsman's absence, tore her to pieces ; and that was the end of her, all for the love she bore to her young husband. 4. When Cyanippus came up and found her all torn by the dogs, he called together his companions and made a great pyre, and set her upon it ; first he slew his hounds on the pyre, and then, with much weeping and wailing for his wife, put an end to himself as well.

<sup>1</sup> "These, however, were the only seasons when Mr. Western saw his wife ; for when he repaired to her bed he was generally so drunk that he could not see ; and in the sporting season he always rose from her before it was light."—*TOM JONES*, Bk. vii, ch. 4.

<sup>2</sup> Like the statues of Artemis as huntress.

## IA'

ΠΕΡΙ ΒΥΒΛΙΔΟΣ<sup>1</sup>

Ἱστορεῖ Ἀριστοκρίτος περὶ Μιλήτου καὶ Ἀπυλλωνίου ὁ  
Ῥώδιος Καΐνου κτίσαι

1. Περὶ δὲ Καΐνου καὶ Βυβλίδος, τῶν Μιλήτου  
παίδων, διαφόρως ἱστορεῖται. Νικαῖνετος μὲν  
γάρ φησι τὸν Καΐνον ἐρασθέντα τῆς ἀδελφῆς, ὥς  
οὐκ ἔληγε τοῦ πάθους, ἀπολιπεῖν τὴν οἰκίαν καὶ  
ὀδεύσαντα πόρρῳ τῆς οἰκείας χώρας, πόλιν τε  
κτίσαι καὶ τοὺς ἀπεσκεδασμένους τότε Ἴωνας  
ἐνοικίσαι. 2. λέγει δὲ ἔπει τοῖσδε·

αὐτὰρ ὃ γε προτέρῳσε κιὼν Οἰκούσιον ἄστν  
κτίσσαντο, Ἰτραγασίῃ δὲ Κελαινέος<sup>2</sup> εἶχετο παιδί,  
ἣ οἱ Καῦνον ἔτικτεν ἠεὶ φιλέοντα θέμιστας·  
γείνατο δὲ ῥαδαλῆς ἐὶ ἀλίγκιον ἡρκεύθοισι  
Βυβλίδα, τῆς ἥτοι ἀέκων ἡράισσαντο Καῦνος· ὦ  
βῆ δὲ πέρην Δίας,<sup>3</sup> φεύγων ὀφιώδεα Κύπρον  
καὶ Κάπρος ὑλιγενὲς καὶ Κύρια ἱρὰ Λοετρί·  
ἐνθ' ἥτοι πτολίεθρον ἐδείματο πρῶτος Ἴωνων.

<sup>1</sup> The MS. inclines to the spelling Βιβλίς throughout: but from other versions of the story Βυβλίς seems certain.

<sup>2</sup> So Passow and Ellis for the MS. κελαινέος. The whole of this little poem is very corrupt.

<sup>3</sup> So Passow for the MS. βῆ δὲ φερωνέω. Κύπρον and Κάπρος are both probably wrong.

# THE STORY OF BYBLIS

## XI

### THE STORY OF BYBLIS

*From Aristocritus' <sup>1</sup> History of Miletus and the  
Foundation of Caunus<sup>2</sup> by Apollonius of Rhodes*

1. THERE are various forms of the story about Caunus and Byblis, the children of Miletus. Nicaenetus<sup>3</sup> says that Caunus fell in love with his sister, and, being unable to rid himself of his passion, left his home and travelled far from his native land: he there founded a city to be inhabited by the scattered Ionian people. 2. Nicaenetus speaks of him thus in his epic:—

Further he <sup>4</sup> sailed and there the Oecusian town  
Founded, and took to wife Trigasia,  
Celaenurus' daughter, who twain children bare:  
First Caunus, lover of right and law, and then  
Fair Byblis, whom men likened to the tall junipers.  
Caunus was smitten, all against his will,  
With love for Byblis; straightway left his home,  
And fled beyond Dia: Cyprus did he shun,  
The land of snakes, and wooded Caprus too,  
And Caria's holy streams; and then, his goal  
Once reached, he built a township, first of all  
The Ionians. But his sister far away,

<sup>1</sup> A mythological historian of Miletus; he may be considered as a prose follower of the Alexandrine poets.

<sup>2</sup> See note on the title of No. I.

An Alexandrine poet, author of a *γυμνασίων κατάλογος* (from which these lines may perhaps be taken) on the model of the *Εκείρι* of Hesiod.

<sup>4</sup> Miletus, the founder of the city of the same name.



## THE LOVE ROMANCES OF PARTHENIUS

αὐτοκασιγνήτη δ',<sup>1</sup> ὀλολυγόνος οἶτον ἔχουσα,  
Βυβλὶς ἀποπρὸ πυλῶν Καῦνον ὠδύρατο γόστον.<sup>2</sup> 10

3. Οἱ δὲ πλείους τὴν Βυβλίδα φασὶν ἐρασθεῖσαν τοῦ Καῦνον λόγους αὐτῷ προσφέρειν καὶ δεῖσθαι μὴ περιδεῖν αὐτὴν εἰς πᾶν κακὸν προσελθούσαν· ἀποστυγήσαντα δὲ οὕτως τὸν Καῖνον περαιωθῆναι εἰς τὴν τότε ὑπὸ Λελέγων κατεχομένην γῆν, ἔνθα κρήνη Ἐχενής, πόλιν τε κτίσαι τὴν ἀπ' αὐτοῦ κληθεῖσαν Καῖνον· τὴν δὲ ἄρα, ὑπὸ τοῦ πάθους μὴ ἀνιεμένην, πρὸς δὲ καὶ δοκοῦσαν αἰτίαν γεγονέναι Καῖνον τῆς ἀπαλλαγῆς, ἀναψαμένην ὑπὸ τινος δρυὸς τὴν μίτραν, ἐκθεῖναι τὸν τρίχηλον †. λέγεται δὲ καὶ παρ' ἡμῖν οὕτως·

ἡ δ' ὅτε δὴ<sup>3</sup> ῥ' ὀλοοῖο κασιγνήτου γόον ἔγνω,  
κλαῖεν ἀηδοῖδων<sup>4</sup> θαμνιώτερον, αἶ τ' ἐνὶ βίῃσιν  
Σιθοῖν κούρην πέρι μυρίον αἰάζουσιν  
καὶ ῥα κατὰ στυφέλοιο σαρωνίδος αὐτίκα μίτρην  
ἀψαμένη δειρὴν ἐνεθήκατο, ταὶ δ' ἐπ' ἐκείνῃ  
βειδέα παρθενικαὶ Μιλησίδες ἐρρήξαντο.

Φασὶ δὲ τινες καὶ ἀπὸ τῶν δακρύων κρήνην  
ρύηται ἰδίᾳ<sup>5</sup> τὴν καλουμένην Βυβλίδα.

<sup>1</sup> Legend's correction for αὐτὴ δὲ γνωτή.

<sup>2</sup> These lines appear to be a good deal compressed. It is likely that after 1 is the flight of Canna as described, and after 1, 7 his arrival at the place where he founded the city called after him.

<sup>3</sup> Rightly inserted for metrical reasons by Legend.

<sup>4</sup> The MS. has Ἀδοῖδων. The correction is due to Daniel Heinsius.

<sup>5</sup> Zangoninus suggests αἰδίον, "continual, everlasting," which is quite possibly right.

## THE STORY OF BYBLIS

Poor Byblis, to an owl divinely changed,  
Still sat without Miletus' gates, and wailed  
For Caunus to return, which might not be.

3. However, most authors say that Byblis fell in love with Caunus, and made proposals to him, begging him not to stand by and see the sight of her utter misery. He was horrified at what she said, and crossed over to the country then inhabited by the Leleges, where the spring Echeius rises, and there founded the city called Caunus after himself. She, as her passion did not abate, and also because she blamed herself for Caunus' exile, tied the fillets of her head-dress<sup>1</sup> to an oak, and so made a noose for her neck. 4. The following are my own lines on the subject :—

She, when she knew her brother's cruel heart,  
Plained louder than the nightingales in the groves  
Who weep for ever the Sithonian<sup>2</sup> lad ;  
Then to a rough oak tied her snood, and made  
A strangling noose, and laid therein her neck :  
For her Milesian virgins rent their robes.

Some also say that from her tears sprang a stream called after her name, Byblis.

<sup>1</sup> A head-dress with long bands (" *hedeot polimicula mitta*"), which she could therefore use as a rope with which to hang herself. In an epigram by Aristolichus (*Anth. Pal.* vii. 473) two women, Themo and Methymna, hearing of the death of a friend or lover—

ζαῖε δρεῖσοντα, ταχυλάτω δ' ἀπὸ μητρὸς  
χερὶ δεξιούχουτ ἐπεράσαιτο θναύου.

It is, for whom Plutarch weeps in the well-known story.

## IB'

## ΠΕΡΙ ΚΑΛΧΟΥ

1. Λέγεται δὲ καὶ Κίρκης, πρὸς ἣν Ὀδυσσεύς ἦλθε. Δαυνίον τινα Κάλχον ἐρασθέντα, τὴν τε βασιλείαν ἐπιτρέπειν τὴν Δαυνίων αὐτῇ καὶ ἄλλα πολλὰ μελίσγματα παρέχεσθαι τὴν δὲ ὑποκαίον- μένην Ὀδυσσεύς, τότε γὰρ ἐτύγχανε παρών. ἀποστιγγεῖν τε αὐτὸν καὶ κωλύειν ἐπιβαίνειν τῆς νήσου. 2. ἐπεὶ μέντοι οὐκ αἰεὶ φοιτῶν καὶ διὰ στόμα ἔχων τὴν Κίρκην, μίλα ἀχθεσθεῖσα ὑπέρχεται αὐτόν, καὶ αὐτίκα εἰσκαλεσαμένη, τρύπεζαν αὐτῷ παντοδαπῆς θοίνης πλήσασα παρατίθουσιν· ἣν δὲ ἄρα φαρμίκων ἀνάπλεω τὰ ἐδέσματα, φαγών τε ὁ Κάλχος εὐθέως παραπλήξ- ῖται, καὶ αὐτὸν ἤλασεν ἐς συφεούς. 3. ἐπεὶ μέντοι μετὰ χρόνον Δαύνιος στρατὸς ἐπῆει τῇ νήσῳ ζήτησιν ποιούμενος τοῦ Κάλχου, μεθήσιν αὐτόν, πρῶτον ὀρκίοις καταδησαμένη μὴ ἀφίξεσθαι ποτε εἰς τὴν νήσον, μήτε μνηστείας μήτε ἄλλου του χάριν.

## II'

## ΠΕΡΙ ΑΡΗΛΛΥΚΗΣ

Ἰστυρί Εὐφορίων Θρηκὶ καὶ Δεκταίδος

1. Κλέμενος δὲ ὁ Τελείως ἐν Ἀργεὶ γήμας Ἐπικίστην γεννᾷ παῖδας, ἄρρετας μὲν Ἰδαν καὶ

<sup>1</sup> I imagine that this implies that Circe's victims were not actually changed into swine, but that, like Nebuchadnezzar, became animals in their minds and habits.

<sup>2</sup> One of the most typical of the Alexandrine poets, who served as a model almost more than all the others to the poets  
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# THE STORY OF HARPALYCE

## XII

### THE STORY OF CALCHUS

1. THE story is that Calchus the Daunian was greatly in love with Circe, the same to whom Ulysses came. He handed over to her his kingship over the Daunians, and employed all possible blandishments to gain her love; but she felt a passion for Ulysses, who was then with her, and loathed Calchus and forbade him to land on her island. 2. However, he would not stop coming, and could talk of nothing but Circe, and she, being extremely angry with him, laid a snare for him and had no sooner invited him into her palace but she set before him a table covered with all manner of dainties. But the meats were full of magical drugs, and as soon as Calchus had eaten of them, he was stricken mad,<sup>1</sup> and she drove him into the pig-styes. 3. After a certain time, however, the Daunians' army landed on the island to look for Calchus; and she then released him from the enchantment, first binding him by oath that he would never set foot on the island again, either to woo her or for any other purpose.

## XIII

### THE STORY OF HARPALYCE

*From the Thruæ of Euphorion<sup>2</sup> and from Diodorus.<sup>3</sup>*

1. CLAMENUS the son of Teleus at Argos married Epicasta and had two sons, who were called Idas and of Rome; he was of particular interest to Cornelius Gallus, because some of his works were translated into Latin by him. <sup>1</sup> Otherwise unknown. Various attempts have been made, without any very satisfactory result, to emend the name into Antichus, Diemulus, Diemulus, Dimas, Athamulus, etc.

Θήραγρον, θυγατέρα δὲ Ἀρπαλύκην, πολὺ τι τῶν ἡλίκων θηλειῶν κάλλει διαφέρουσιν. ταύτης εἰς ἔρωτα ἐλθὼν χρόνον μὲν τινα ἐκαρτέρει καὶ περιῆν τοῦ παθήματος· ὥς ἔξ πολὺ μᾶλλον αὐτὸν ὑπέρρει τὸ νόσημα, τότε διὰ τῆς τροφῆς κατεργασάμενος τὴν κόρην, λαθραίως αὐτῇ συνῆλθεν. 2. ἐπεὶ μέντοι γάμου καιρὸς ἦν καὶ παρῆν Ἀλιάστωρ, εἰς τῶν Νηλεϊδῶν, ἀξίόμενος αὐτήν, ὃ καθωμολόγητο, παραχρῆμα μὲν ἐν χειρὶ ρισσε, πάνυ λαμπροὺς γάμους δαΐσας· 3. μεταγνοὺς δὲ οὐ πολὺ ὕστερον διὰ τὸ ἔκφρων εἶναι μεταθεῖ τὸν Ἀλιάστορα, καὶ περὶ μέσην ὁδὸν αὐτῶν ἤδη ὄντων, ἀφαιρεῖται τὴν κόρην, ἀγαγόμενός τε εἰς Ἄργος ἀναφαγδὼν αὐτῇ ἐμίσητο. ἡ δὲ δεινὰ καὶ ἔκνομα πρὸς τοῦ πατρὸς ἀξιούσα πεπονθέναι, τὸν νεώτερον ἀδελφὸν κατακόπτει, καὶ τινος ἐορτῆς καὶ θυσίας παρ' Ἀργείοις τελουμένης, ἐν ᾗ δημοσίᾳ πάντες εὐωχοῦνται, τότε<sup>1</sup> σκευάσασα τὰ κρέα τοῦ παιδὸς παρατίθησι τῷ πατρί. 4. καὶ ταῦτα δράσασα αὐτῇ μὲν εἰξαμένη θεοῖς ἐξ ἀνθρώπων ἀπαλλαγῆναι, μεταβάλλει τὴν ὄψιν εἰς χαλκίδα<sup>2</sup> ὄρνιν· Κλύμενος δέ, ὥς ἔννοϊαν ἔλαβε τῶν συμφορῶν, διαχρήται δαυτὸν.

<sup>1</sup> MS. καὶ τότε. The omission is due to Loggani.

<sup>2</sup> MS. καλχίδα. It is a bird, apparently of the hawk tribe, inhabiting the mountainous countries. Greeks call it Χαλκίδα, which Cypriotes call Χαλκίδια. *Homœr.* *Iliad* xiv. 201.

## THE STORY OF HARPALYCE

Therager, and a daughter, Harpalyce, who was far the most beautiful woman of her time. Clymenus was seized with love for her. For a time he held out and had the mastery of his passion; but it came over him again with increased force, and he then acquainted the girl of his feelings through her nurse, and consorted with her secretly. 2. However, the time arrived when she was ripe for marriage, and Alastor, one of the race of Neleus, to whom she had previously been betrothed, had come to wed her. Clymenus handed her over to him without hesitation, and celebrated the marriage in magnificent style. 3. But after no long period his madness induced him to change his mind; he hurried after Alastor, caught the pair of them when they were half-way on their journey, seized the girl, took her back to Argos, and there lived with her openly as his wife. Feeling that she had received cruel and flagitious treatment at her father's hands, she killed and cut in pieces her younger brother, and when there was a festival and sacrifice being celebrated among the people of Argos at which they all feasted at a public banquet, she cooked the boy's flesh and set it as meat before her father. 4. This done, she prayed Heaven that she might be translated away from among mankind, and she was transformed into the bird called the Chalcis. Clymenus when he began to reflect on all these disasters that had happened to his family, took his own life.

## ΙΔ'

## ΠΕΡΙ ΑΝΘΕΩΣ

Ἱστορίῃ Ἀριστοτέλους καὶ οἱ τὰ Μιλησιακὰ

1. Ἐκ δὲ Ἀλικαρνασσοῦ παῖς Ἀνθεὺς ἐκ βασιλείου γένους ὠμίρευσσε παρὰ Φοβίῳ, ἐν τῶν Νηλεῶν, τότε κρατοῦντι Μιλησίων. τούτου Κλεόβοια, ἣν τινες Φιλαίχμην ἐκάλεσαν, τοῦ Φοβίου γυνή, ἐρασθεῖσα πολλὰ ἐμηχανάτο εἰς τὸ προσαγαγέσθαι τὸν παῖδα. 2. ὥς δὲ ἐκεῖνος ἀπεωθεῖτο, ποτὲ μὲν φύσκειν ὀρρωδεῖν μὴ κατά-  
 δηλος γένοιτο, ποτὲ δὲ Δία Ξένιον καὶ κοινὴν τράπεζαν προῖσχύμενος, ἡ Κλεόβοια κακῶς φερομένη ἐν νῷ εἶχε τίσασθαι αὐτόν, ἀνελή τε καὶ ὑπέραυχον ἀποκαλουμένη. 3. ἔνθα δὴ χρόνου προϊόντος, τοῦ μὲν ἔρωτος ἀπηλλάχθαι προσεποιήθη· πέρδικα δὲ τιθασσὸν εἰς βαθὺ φρέαρ κατασοβήσασα, ἐδεῖτο τοῦ Ἀνθέως ὅπως κατελθὼν ἀνέλοιτο αὐτόν. 4. τοῦ δὲ ἐτοίμως ὑπακούσαντος διὰ τὸ μηδὲν ὑφορᾶσθαι, ἡ Κλεόβοια ἐπισείει στιβαρὸν αὐτῷ πέτρον· καὶ ὁ μὲν παραχρῆμα ἐτεθνήκει· ἡ δὲ ἄρα ἐννοηθεῖσα ὡς δαιμόνιον ἔργον δεδράκοι, καὶ ἄλλως δὲ καιομένη σφοδρῶ ἔρωτι τοῦ παιδός, ἀίαντᾶ ἑαυτήν. 5. Φοβίος μνῆτοι διὰ ταύτην τὴν αἰτίαν ὡς ἐναγῆς παρεχώρησε Φρυγίᾳ τῆς ἀρχῆς. ἔφασαν δὲ τινες, οὐ πέρδικα, σκεῖνος δὲ χρυσοῖν εἰς τὸ φρέαρ

<sup>1</sup> Some scholars, such as Mueller, have doubted whether the story can really come from any of Aristotle's works, and have proposed to read some other name, such as Aristodocus. But the philosophers often employed mythological tales in

# THE STORY OF ANTHEUS

## XIV

### THE STORY OF ANTHEUS

*From Aristotle<sup>1</sup> and the writers of Milesian History*

1. A youth named Antheus, of royal blood, had been sent as a hostage from Halicarnassus to the court of Phobius, one of the race of Neleus, who was at that time ruler of Miletus. Cleoboea, the wife of Phobius (other authorities call her Philaechme), fell in love with him, and employed all possible means to gain his affections. 2. He, however, repelled her advances; sometimes he declared that he trembled at the thought of discovery, while at others he appealed to Zeus as god of hospitality and the obligations imposed on him by the King's table at which they both sat. Cleoboea's passion took an evil turn; she called him void of pity and proud, and determined to wreak vengeance on him: (3) and so, as time went on, she pretended that she was rid of her love, and one day she chased a tame partridge down a deep well, and asked Antheus to go down and fetch it out. 4. He readily consented, suspecting nothing ill; but when he had descended, she pushed down an enormous stone upon him, and he instantly expired. Then she realised the terrible crime she had committed and, being also still fired with an exceeding passion for the lad, hanged herself: (5) but Phobius considered himself as under a curse because of these events, and handed over his kingship to Phrygius. Other authorities say that it was not a partridge, but their more serious works, as Phylarchus in No. VII., and this may possibly belong to a description of the form of government at Miletus.



# THE LOVE ROMANCES OF PARTHENIOS

βεβλήσθαι, ὡς καὶ Ἀλέξανδρος ὁ Λίτιολὸς μέμνηται ἐν τοῖσδε ἐν Ἀπύλλωνι.

Παῖς Ἰπποκλῆος Φοβίος Νηληιάδαο  
 ἔσται ἰθαγενέων γνήσιος ἐκ πατέρων  
 τῷ δ' ἄλοχος μνηστὴ δόμον ἵξεται, ἧς ἔτι νύμφης  
 ἠλάκατ' ἐν θαλάμοις καλὸν ἐλίσσομένης.  
 Ἀσσησοῦ βασιλῆος ἐλεύσεται ἔκγονος Ἀνθεύς, ὃς  
 ἔρκει ὁμηρεῖης πίστ' ἐπιβωσόμενος,  
 πρωθήρης, ἕαρος θαλερώτερον· οὐδὲ Μελίσσῳ  
 Πειρήνης τοιούτ' ἀλφεισίβοιον ὕδωρ  
 θηλήσει τέρεν<sup>1</sup> υἱόν, ἀφ' οὗ μέγα χάρμα Κορίνθῳ  
 ἔσται καὶ βριαροῖς ἄλγεα Βακχιῶνδαις.<sup>10</sup>  
 Ἀνθεύς Ἑρμείῃ ταχινῷ φίλος, ᾧ ἐπὶ νύμφῃ  
 μαινὰς ἄφαρ σχήσει τὸν λιθόλευστον ἔριον  
 καὶ ἐκαθαψαμένη γούνων ἀτέλεστα κομίσσας  
 πείσει· ὁ δὲ Ζῆνα Ξείνιον αἰδόμενος,  
 σπονδάς τ' ἐν Φοβίου καὶ ἄλα ξυνεῶνα θα-  
 λάσσης,<sup>15</sup>  
 κρίναις καὶ ποταμοῖς νύψετ' ἄεικὲς ἔπος.

<sup>1</sup> The MS. reads μέγαν, which is intrinsically most unlikely, and probably derived from μέγα further on in the same line. The correction in the text is due to Knap, and is as likely as any other.

<sup>2</sup> Cf. Ptolemy in Aetolia, a contemporary of Aratus and Philotas. This extract apparently comes from a poem in which Apollo is predicting the fates of various victims of military love affairs.

<sup>3</sup> Lit. "while she was still a young bride and was turning the wool on her distaff in the inner chambers of the palace."

<sup>4</sup> Anasos was a city in the territory of Miletus. The word may be here either the name of the city or of its eponymous founder.

## THE STORY OF ANTHEUS

a cup of gold, that was thrown down into the well. This is the story given by Alexander Aetolus<sup>1</sup> in his *Apollō* :—

Next is the tale of Phobius begun,  
Of Neleus' noble line the true-born son.  
'This child of Hippocles a spouse shall win,  
Young, and content to sit at home and spin :<sup>2</sup>  
But lo, Assesus<sup>3</sup> sends a royal boy,  
Antheus, as hostage,<sup>4</sup> than the spring's first joy  
A stripling lovelier - not he<sup>5</sup> so far  
Whom to Melissus did Pirene bear  
(That fruitful fount), who joyful Corinth freed,  
'To the bold Bacchids a lane indeed.  
Antheus is dear to Mercury above,  
But the young wife for him feels guilty<sup>6</sup> love :  
Clasping his knees, she prays him to consent ;<sup>7</sup>  
But he refuses, fearing punishment,  
If Jove, the god of hospitality,  
And the host's bread and salt<sup>8</sup> outraged be :  
He will not so dishonour Phobius' trust,  
But casts to sea and stream the thought of lust."

<sup>1</sup> Lat. "invoking the sure oaths of hostage ship."

<sup>2</sup> Actæon, whose death was the cause of the expulsion of the clan who had tyrannized over Corinth. The full story may be found in Plutarch, *Narrationes Amœbæ* 2.

<sup>3</sup> Lat. "deserving of being stoned."

<sup>4</sup> The meaning is a little doubtful, and some have proposed ὀφειλόμενα τελέεσθαι. But I think that ἀντίδοτον can mean "that which ought not to come to pass."

<sup>5</sup> A mysterious expression. If ὁ δὲ ξενίῳ really means "the salt of hospitality," θαλάσσης must be changed, though the conjectures (θαλάσσης, παρ' ἑστίης) are most unsatisfactory. I doubt if it is really any more than a conventional expression, "salt, the condiment of the sea."

<sup>6</sup> Lat. "will wash away in springs and rivers the unseemly thought."

ἡ δ' ὅταν ἀρνῆται μελεὼν γάμον ἀγλαὸς Ἀνθεύς,  
 ἐλὼν τότε οἱ τεύξει μνητιόεντα δόλον.  
 μίθοις ἐξαπαφούσα· λόγος δ' ἐοῖς ἔσσεται οὔτος·  
 Γαυλὸς μοι χρύσεος φρεΐατος ἐκ μυχάτου 20  
 νῦν δὲ ἱ ἀνεκκόμενος διὰ μὲν καλὸν ἤρκεεν οὔσον,  
 αὐτὸς δ' ἐς Νύμφας ᾤχετ' ἐφνδριάδας·  
 πρὸς σέ θεῶν, ἀλλ' εἴ μοι, ἐπεὶ καὶ πᾶσιν ἀκούω  
 ῥηιδίην οἶμον τοῦδ' ἔμεναι στομίῳ.  
 ἰθύσας ἀνέλοιο, τὸτ' ἂν μέγα φίλτατος εἴης. 25  
 ὧδε μὲν ἡ Φοβίου Νηλιῦδαο δῆμαρ  
 φθέγγεθ'· ὁ δ' οὐ φρασθεὶς ἀπὸ μὲν Λελεγήιον εἶμα  
 μητρὸς εἴης ἔογον θήσεται Ἑλλαμενῆς·  
 αὐτὸς δὲ σπεύδων κοῖλον καταβήσεται ἄγκος  
 φρεΐατος· ἡ δ' ἐπὶ οἱ λιρὰ νοεῦσα γυνή 30  
 ἀμφοτέραις χεῖρεσσι μυλακρίδα λαῶν ἐνήσει·  
 καὶ τόθ' ὁ μὲν ξείνων πολλὸν ἀποτμότατος  
 ἡρίον ὀγκώσσει τὸ μεμορμένον· ἡ δ' ὑπὸ δειρὴν  
 ἀψαμένη σὺν τῷ βήσεται εἰς Ἀΐδην.

## IE

## ΠΕΡΙ ΔΑΦΝΗΣ

Ἡ ἱστορία παρὰ Διοδώρῳ τῷ Ἐλαίῳ ἐν ἑλογίαις καὶ  
 Φυλάρχῳ ἐν α'.

I. Περὶ δὲ τῆς Ἀμύκλα θυγατρὸς ταῖδε λέγεται  
 Δάφνης· αὕτη τὸ μὲν ἅπαν εἰς πόλιν οὐ κατήει.  
 οἷδ' ἀνεμίσγετο ταῖς λοιπαῖς παρθένοις· παρε-  
 σκευασμένη δὲ πολλοὺς ἱ κύνας ἐθήρευσεν καὶ ἐν

<sup>1</sup> M., ὅγ (ὅ γ'). The correction is due to Meincke.

<sup>2</sup> For πολλοὺς κύνας the M. has πυνέας. Zangoniannos has suggested that the π was a misread contraction for πολλοὺς, while κύνας is merely the letters of κύνας in another order.

## THE STORY OF DAPHNE

Antheus refusing, she will then devise  
A baneful stratagem. These are her hes:—  
“Drawing my golden cup from out the well  
Just now, the cord broke through, and down it  
fell:  
Wilt thou descend and—easy ’tis, they say—  
Save what were else the water-maidens’ prey?  
Thus wilt thou gain my thanks.” So speaks the  
queen:  
He, guileless, doffs his tunic (which had been  
His mother’s handiwork, her son to please,  
Hellamene, among the Laleges).  
And down he climbs: the wicked woman straight  
A mighty mill-stone rolls upon his pate.  
Can guest or hostage sadder end e’er have?  
The well will be his fate-appointed grave:  
While she must straightway knit her neck a noose,  
And death and shades of Hell with him must  
choose.

### XV

#### THE STORY OF DAPHNE

*From the elegiac poems of Diodorus<sup>1</sup> of Elaea and the  
twenty-fifth book of Phylarchus<sup>2</sup>*

1. This is how the story of Daphne, the daughter of Amyclas, is related. She used never to come down into the town, nor consort with the other maidens; but she got together a large pack of hounds and used to hunt, either in Laconia, or

<sup>1</sup> Otherwise unknown.

<sup>2</sup> A historian, variously described as being of Athens or Egypt. Besides his historical works, he wrote a *poetick dierogé*, from which this story may be taken.

τῇ Λακωνικῇ καὶ ἔστιν ὅτε ἐπιφοιτῶσα εἰς τὰ  
 λυσιπὰ τῆς Πελοποννήσου ὕρῃ δι' ἣν αἰτίαν μάλα  
 καταθύμιος ἦν Ἀρτέμιδι, καὶ αὐτὴν εὖστοχα  
 βάλλειν ἐποίει. 2. ταύτης περὶ τὴν Ἰλιδίαν  
 ἀλωμένης Λεύκιππος Οἰνομίου παῖς εἰς ἐπιθυ-  
 μίαν ἦλθε, καὶ τὸ μὲν ἄλλως πως αὐτῆς κειρῆ-  
 σθαι ἀπέγνω, ἀμφιπεσούμενος δὲ γυναικείαις ἁμ-  
 πεχύταις καὶ ὁμοιωθεὶς κύρῃ συνεθήρα αὐτῇ.  
 ἔτυχε δὲ πως αὐτῇ κατὰ νοῦν γενόμενος, οὐ  
 μεθίει τε αὐτὸν ἀμφιπεσοῦσί τε καὶ ἐξηρητημένη  
 πῦσαν ὥραν. 3. Ἀπόλλων δὲ καὶ αὐτὸς τῆς  
 παιδὸς πόθῳ καιόμενος, ὀργῇ τε καὶ φθόνῳ εἶχετο  
 τοῦ Λευκίππου συνῶτος, καὶ ἐπὶ νοῦν αὐτῇ  
 βάλλει σὺν ταῖς λοιπαῖς παρθένοις ἐπὶ κρήνην  
 ἐλθούσαις λούεσθαι. ἐνθα δὲ ὥς ἀφικόμεναι  
 ἀπεδιδύσκοντο καὶ ἐώρων τὸν Λεύκιππον μὴ  
 βουλόμενον, περιέρρηξαν αὐτὸν μαθοῦσαι δὲ τὴν  
 ἀπάτην καὶ ὥς ἐπεβούλευεν αὐταῖς, πᾶσαι μεθίε-  
 σαν εἰς αὐτὸν τὰς αἰχμῆς. 4. καὶ ὁ μὲν δὴ κατὰ  
 θεῶν βούλησιν ἠφανὴς γίγνεται. Ἀπόλλωνα δὲ  
 Δάφνη ἐπ' αὐτὴν ἴοντα προιδομένη, μάλα ἐρρω-  
 μένως ἴφευγεν' ὥς δὲ συνεδαίκετο, παρὰ Διὸς  
 αἰτεῖται ἐξ ἀνθρώπων ἀπαλλαγῆναι· καὶ αὐτὴν  
 φασὶ γείσθαι τὸ ξύδρον τὸ ἐπικληθὲν ἀπ'  
 ἐκείνης Δάφνην.

## THE STORY OF DAPHNE

sometimes going into the other countries of the Peloponnese. For this reason she was very dear to Artemis, who gave her the gift of shooting straight.

2. On one occasion she was traversing the country of Elis, and there Leucippus, the son of Oenomaus, fell in love with her; he resolved not to woo her in any common way, but assumed women's clothes, and, in the guise of a maiden, joined her hunt. And it so happened that she very soon became extremely fond of him, nor would she let him quit her side embracing him and clinging to him at all times.

3. But Apollo was also fired with love for the girl, and it was with feelings of anger and jealousy that he saw Leucippus always with her; he therefore put it into her mind to visit a stream with her attendant maidens, and there to bathe. On their arrival there, they all began to strip; and when they saw that Leucippus was unwilling to follow their example, they tore his clothes from him: but when they thus became aware of the deceit he had practised and the plot he had devised against them, they all plunged their spears into his body. 1. He, by the will of the gods, disappeared; but Daphne, seeing Apollo advancing upon her, took vigorously to flight; then, as he pursued her, she implored Zeus that she might be translated away from mortal sight, and she is supposed to have become the bay-tree which is called *daphne* after her.

## ΠΕΡΙ ΛΑΟΔΙΚΗΣ

Ἰστορίαι Ἡγήγετος Παλληναίων<sup>1</sup> α'

1. Ἐλέχθη δὲ καὶ περὶ Λαοδίκης ὅδε λόγος, ὥς ἄρα παραγεγομένων ἐπὶ Ἐλένης ἀπαίτησιν Διομήδους καὶ Ἀκίμαντος, πολλὴν ἐπιθυμίαν ἔχειν μιγῆναι παντάπασιν νέῳ ὄντι Ἀκίμαντι· καὶ μέχρι μὲν τινος ὑπ' αἰδοῦς κατέχισθαι, ὕστερον δὲ νικωμένην ὑπὸ τοῦ πάθους ἀνακοινώσασθαι Περσέως γυναικί (Φιλοβίη αὐτῇ ὄνομα) παρακαλεῖν τε αὐτὴν ὅσον οὐκ ἤδη διοιχομένη ἀρήγειν αὐτῇ. 2. κατοικτείρουσα δὲ τὴν συμφορὰν τῆς κόρης δεῖται τοῦ Περσέως ὅπως συνεργίᾳ αὐτῇ γένηται, ἐκέλευέ τε ξενίαν καὶ φιλότητα τίθεσθαι πρὸς τὸν Ἀκίμαντα. Περσεὺς δὲ τὸ μὲν καὶ τῇ γυναικὶ βουλόμενος ἀρμόδιος εἶναι, τὸ δὲ καὶ τὴν Λαοδίκην οἰκτείρων, πύσῃ μηχανῇ<sup>2</sup> τὸν Ἀκίμαντα εἰς Δάρδανον ἠφικέσθαι πείθει· καθίστατο γὰρ ἵπαρχος τοῦ χωρίου. 3. ἦλθε καὶ Λαοδίκη ὥς εἰς ἑορτήν τινα σὺν ἄλλαις τῶν Τρωϊδῶν ἔτι παρθένος οὖσα. ἔνθα δὴ παντοδαπῇ θοότην ἐτοιμασίμενος συγκατακλίκει καὶ τὴν Λαοδίκην αὐτῷ, φάμενος μίαν εἶναι τῶν τοῦ βασιλέως παλλακίδων. 4. καὶ Λαοδίκη μὲν οὕτως ἐξέπλησε τὴν ἐπιθυμίαν,

<sup>1</sup> The MS. has *Μιλασηναίων*, which is a mistake introduced from some of the other titles (e.g. No. XIV.). We know from No. VI. that Hageshemus wrote *Παλληναίων*.

<sup>2</sup> *μηχανή* is followed in the MS. by *εἰς* or *ἐκ* εἰς. Jacobs.

# THE STORY OF LAODICE

## XVI

### THE STORY OF LAODICE

*From the first book of the Palleninen of Hegesippus*<sup>1</sup>

1. It was told of Laodice that, when Diomedes and Aeneas came to ask for the restoration of Helen, she was seized with the strongest desire to have to do with the latter, who was still in his first youth. For a time shame and modesty kept her back; but afterwards, overcome by the violence of her passion, she acquainted Philobia, the wife of Perseus, with the state of her affections, and implored her to come to her rescue before she perished utterly for love. 2. Philobia was sorry for the girl's plight, and asked Perseus to do what he could to help, suggesting that he should come to terms of hospitality and friendship with Aeneas. He, both because he desired to be agreeable to his wife and because he pitied Laodice, spared no pains to induce Aeneas to come to Dardanus, where he was governor: (3) and Laodice, still a virgin, also came, together with other Trojan women, as if to a festival. Perseus there made ready a most sumptuous banquet, and, when it was over, he put Laodice to sleep by the side of Aeneas, telling him that she was one of the royal concubines. 4. Thus Laodice accomplished her desire; and in

<sup>1</sup> See title of No. VI.

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*Laodice* is the most attractive conjecture if any word is really represented there: but it seems more likely that it is simply a mistaken introduction, as in V. 5.



## THE LOVE ROMANCES OF PARTHENIUS

χρόνου δὲ προϊόντος γίνεται τῷ Ἀκάμαντι υἱὸς Μούντος ὃν ὑπ' Αἰθρας τραφέντα μετὰ Τροίας ἄλωσιν διεκόμισεν ἐπ' οἴκου· καὶ αὐτὸν θηρέοντα ἐν Ὀλύμπῳ τῆς Θηρίκης ὄφιος ἀνείλεν.

### IX

#### ΠΕΡΙ ΤΗΣ ΠΕΡΙΑΝΔΡΟΥ ΜΗΤΡΟΣ

1. Λέγεται δὲ καὶ Περίανδρον τὸν Κορίνθιον τὴν μὲν ἀρχὴν ἐπιεικῇ τε καὶ πρᾶον εἶναι, ὕστερον δὲ φονικώτερον γενέσθαι δι' αἰτίαν τήνδε. ἡ μήτηρ αὐτοῦ κομιδῇ νέου πολλῷ πόθῳ<sup>1</sup> κατείχετο, καὶ τέως ἀνεπίμπλατο τῆς ἐπιθυμίας περιπλεκομένη τῷ παιδί. 2. προϊόντος δὲ τοῦ χρόνου τὸ πάθος ἐπὶ μείζον ἤϊξετο, καὶ κατέχειν τὴν νόσον οὐκ ἔτι οἷα τε ἦν, ἕως ἀποτολήμῃσασα προσφέρει λόγους τῷ παιδί, ὥς αὐτοῦ γυνή τις ἐρῇ τῶν πάντων καλῶν, παρεκκλίνει τε αὐτὸν μὴ περιορᾶν αὐτὴν περαιτέρω καταξαινομένην. 3. ὁ δὲ τὸ μὲν πρῶτον οὐκ ἔφη φθερεῖν ἰσχυγμένην γυναῖκα ὑπὸ τε νόμων καὶ ἐθῶν· λιπαρῶς δὲ προσκειμένης τῆς μητρὸς συγκατατίθεται. καὶ ἐπειδὴ νύξ ἐπῆλθεν εἰς ἣν ἐτέτακτο τῷ παιδί, προεδήλωσεν αὐτῷ μήτε λύχρα φαίνειν ἐν τῷ θαλάμῳ μήτε ἀνάγκην αὐτῇ ἐπύγειν πρὸς τὸ διαλεχθῆναί τι ἐπιπροσδεῖσθαι· γὰρ αὐτὴν ὑπ' αἰδοῦς. 4. καθυμολογη-

<sup>1</sup> This word is not in the MS., but was inserted by Gole.

<sup>2</sup> The MS. ἀνεπιμπλάσθαι is meaningless. Robinson Ellis suggested ἀναπλάσσειν, translating "for the woman herself untroubled her tongue at removal from a feeling of shame."

## STORY OF PERIANDER AND HIS MOTHER

due course of time a son, called Munitus, was born to Acamas by her. He was brought up by Aethra,<sup>1</sup> and after the capture of Troy Acamas took him home with him; later, he was killed by the bite of a snake while hunting in Olynthus in Thrace.

### XVII

#### THE STORY OF PERIANDER AND HIS MOTHER

1. It is said that Periander of Corinth began by being reasonable and mild, but afterwards became a bloody tyrant; and this is the reason of the change. When he was quite young, his mother<sup>2</sup> was seized with a great passion of love for him, and for a time she satisfied her feelings by constantly embracing the lad; (2) but as time went on her passion increased and she could no longer control it, so that she took a reckless resolve and went to the lad with a story that she made up, to the effect that a lady of great beauty was in love with him; and she exhorted him not to allow the poor woman to waste away any more for unrequited love. 3. At first Periander said he would not betray a woman who was bound to her husband by all the sanctions of law and custom, but, at the urgent insistence of his mother, he yielded at last. Then, when the pre-arranged night was at hand, she told him that there must be no light in the chamber, nor must he compel his partner to address any word to him, for she made this additional request by reason of shame. 4. Periander promised to carry

<sup>1</sup> The boy's great-grandmother (Aethra-Thetis-Acamas-Munitus), who had accompanied Helen to Troy.

<sup>2</sup> Her name is said to have been Cræta.

## THE LOVE ROMANCES OF PARTHENIUS

παμένου δὲ τοῦ Περιάνδρου πάντα ποιήσειν κατὰ τὴν ὑφίγησιν τῆς μητρὸς, ὥς ὅτι κρίτιστα αὐτὴν αἰσκήσασα εἰσέρχεται παρὰ τὸν παῖδα, καὶ πρὶν ἢ ὑποφαίνειν ἔω λαθραίως ἐξεῖσιν. τῇ δὲ ὑστεραία ἀγαπυθηνομένης αὐτῆς εἰ κατὰ νοῦν αὐτῷ γένοιτο, καὶ εἰ αὐτὴς λέγοι αὐτὴν παρ' αὐτὸν ἀφικέσθαι, ὁ Περιάνδρις σπουδαίξειν τε ἔφη καὶ ἡσθίησιν οὐ μετρίως. β. ὡς δὲ ἐκ' τούτου οὐκ ἀνίει φοιτῶσα πρὸς τὸν παῖδα καὶ τις ἔρως ἐπῆρει τὸν Περιάνδρου, ἥδη σπουδῇ ἐτίθετο γνωρίσαι τὴν ἄνθρωπον ἣτις ἦν. καὶ ἔως μὲν τινος ἐδεῖτο τῆς μητρὸς ἐξικετεῦσαι ἐκείνην, ὅπως τε εἰς λόγους αὐτῷ ἀφίκοιτο, καὶ ἐπειδὴ εἰς πολὺν πόνον ἐπαγγίγοιτο αὐτόν, δῆλῃ τότε γε γίνηται νυνὶ δὲ παντάπασι πρᾶγμα ἄγνωμον πύσχειν διὰ τὸ μὴ ἐφίεσθαι αὐτῷ καθορᾶν τὴν ἐκ πολλοῦ χρόνου σιτωῦσαν αὐτῷ. γ. ἐπεὶ δὲ ἡ μήτηρ ἀπεῖργεν, αἰτιωμένη τὴν αἰσχύνην τῆς γυναικός, κελαιεὶ τινὰ τῶν ἀμφ' αὐτὸν οἰκετῶν λύχνα κατακρύψαι· τῆς δὲ κατὰ τὸ σύννηθες ἀφικομένης καὶ μελλούσης κατακλίνεσθαι, ἀναδραμών ὁ Περιάνδρις ἀναιρεῖ τὸ φῶς, καὶ κατιδὼν τὴν μητέρα ὤρμησεν ἐπὶ τὸ διεργάσασθαι αὐτήν. δ. κατασχεθεὶς δὲ ὑπὸ τινος δαιμονίου φαντάσματος ἀπετρίπετο, καὶ τούτου παραπλήξ ἦν νοῦ τε καὶ φρενῶν, κατίσκηψέ τε εἰς ὁμότητι καὶ πολλοὺς ἀτέσφαξε τῶν πολιτῶν· ἡ δὲ μήτηρ πολλὰ καταλοφυραμένη τὸν ἑαυτῆς δαίμονα ἀνείλεν ἑαυτήν.

<sup>1</sup> It is not in the MS., but must be inserted.

## STORY OF PERIANDER AND HIS MOTHER

out all his mother's instructions; she then prepared herself with all care and went in to the youth, slipping out secretly before the first gleam of dawn. The next day she asked him if all had gone to his taste, and if he would like the woman to come again; to which Periander answered that he would like it particularly, and that he had derived no little pleasure from the experience. 5. From that time onward she thus visited the lad constantly. But he began to feel real love for his visitant, and became desirous of knowing who she really was. For a time then he kept asking his mother to implore the woman to consent to speak to him, and that, since she had now enmeshed him in a strong passion, she should at last reveal herself: for as things stood, he found it extremely distasteful that he was never allowed to see the woman who had been consorting with him for so long a time. 6. But when his mother refused, alleging the shame felt by the woman, he bade one of his body-servants conceal a light in the chamber; and when she came as usual, and was about to lay herself down, Periander jumped up and revealed the light: and when he saw that it was his mother, he made as if to kill her. 7. However, he was restrained by a heaven-sent apparition, and desisted from his purpose, but from that time on he was a madman, afflicted in brain and heart; he fell into habits of savagery, and slaughtered many of the citizens of Corinth. His mother, after long and bitterly bewailing her evil fate, made away with herself.

## IH'

## ΠΕΡΙ ΝΕΑΙΡΑΣ

Ἱστορίῃ Θεόφραστος ἐν α' τῶν Πρὸς τοῖς καιροῖς

1. Ὑψικρέων δὲ Μιλήσιος καὶ Προμέδων Νάξιος μάλιστα φίλω ἦσθη. ὑφικομένου οὖν ποτε Προμέδοντος εἰς Μίλητον, θατέρου λέγεται τὴν γυναῖκα Νέαιραν ἐρασθῆναι αὐτοῦ· καὶ παρόντος μὲν τοῦ Ὑψικρέοντος μὴ τολμᾶν αὐτὴν διαλέγεσθαι τῷ ξένῳ· μετὰ δὲ χρόνον, ὡς ὁ μὲν Ὑψικρέων ἐτύγχανεν ὑποδημῶν, ὁ δὲ αὐτὶς ὑφίκετο, νύκτωρ αὐτοῦ κοιμωμένου ἐπεισέρχεται ἡ Νέαιρα· 2. καὶ πρῶτα<sup>1</sup> μὲν οἷα τε ἦν πείθειν αὐτόν· ἐπειδὴ δὲ ἐκείνος οὐκ ἐνεδίδου,<sup>2</sup> Δία τε Ἑταιρήιον καὶ Ξένιον αἰδούμενος, προσέταξεν ἡ Νέαιρα ταῖς θεραπαίναις ἀποκλείσαι τὸν θύλαμον· καὶ οὕτως, πολλὰ ἐπαγωγὰ ποιούσης, ἠναγκάσθη μιγῆναι αὐτῇ. 3. τῇ μέντοι ὑστεραίᾳ, δεινὸν ἠγησάμενος εἶναι τὸ πραχθέν, ᾤχετο πλέων ἐπὶ τῆς Νάξου· ἔνθα καὶ ἡ Νέαιρα, δαίσασα τὸν Ὑψικρέοντα, διέπλευσεν εἰς τὴν Νάξον· καὶ ἐπειδὴ αὐτὴν ἐξήτει ὁ Ὑψικρέων, ἰκέτις προσκαθίζετο ἐπὶ τῆς ἰστίας τῆς ἐν τῷ πρυτανείῳ. 4. οἱ δὲ Νάξιοι λιπαροῦντι τῷ Ὑψικρέοντι ἐκδώσειν μὲν οὐκ ἔφασαν· ἐκέλευον μὲντοι πείσαντα αὐτὴν ἄγεσθαι· δόξας δὲ ὁ Ὑψικρέων ἠσεβεῖσθαι, πείθει Μιλησίους πολεμεῖν τοῖς Νάξιοις.

<sup>1</sup> MS. πρώτη. I prefer Palamita's correction of πρώτη to the more ordinary πρώτη.

<sup>2</sup> Heitz's suggestion for the MS. εἰδου, which can hardly be corrected.

# THE STORY OF NEAERA

## XVIII

### THE STORY OF NEAERA

*From the first book of Theophrastus' Political History*

1. HYPISIEREON of Miletus and Promedon of Naxos were two very great friends. The story is that when on one occasion Promedon was on a visit to Miletus, his friend's wife fell in love with him. While Hypsiereon was there, she did not venture to disclose the state of her affections to her guest; but later, when Hypsiereon happened to be abroad and Promedon was again there, she went in to him at night when he was asleep. 2. To begin with she tried to persuade him to consent; when he would not give in, fearing Zeus the god of Comradeship and Hospitality, she bade her serving-maids lock the doors of the chamber upon them; and so at last, overcome by the multitude of her blandishments, he was forced to content her. 3. On the morrow, however, feeling that he had committed an odious crime, he left her and sailed away for Naxos; and then Neaera, in fear of Hypsiereon, also journeyed to Naxos; and, when her husband came to fetch her, took up a suppliant's position at the altar-hearth of the Prytaneum.<sup>2</sup> 4. When Hypsiereon asked the Naxians to give her up, they refused, rather advising him to do what he could to get her away by persuasion; but he, thinking that this treatment of him was against all the canons of right, induced Miletus to declare war upon Naxos.

<sup>1</sup> See the title of No. IX.

<sup>2</sup> The town-hall, the centre of the civic life of the state

## ΙΘ'

## ΠΕΡΙ ΠΑΓΚΡΑΤΟΥΣ

Ἰστορεῖ Ἀνδρέσκος ἐν Ναξιακῶν β'

Σκέλλιος δὲ καὶ Ἀγασσαμένος, οἱ Ἐκίτορος ἐκ  
 Ἠρίκης,<sup>1</sup> ὀρμήσαντες ἀπὸ νήσου τῆς πρότερον μὲν  
 Στρογγύλης, ὕστερον δὲ Νάξου κληθείσης, ἐληί-  
 ζοντο μὲν τὴν τε Πελοπόννησον καὶ τὰς πέριξ  
 νήσους· προσσχόντες δὲ Θησσαλία πολλὰς τε  
 ἄλλας γυναῖκας κατέσυραν, ἐν δὲ καὶ τὴν Ἀλωεύς  
 γυναῖκα Ἰφιμέδην καὶ θυγατέρα αὐτῆς Παγκρατώ-  
 ῃς ἀμφότεροι εἰς ἔρωτα ἀφικόμενοι ἀλλήλους  
 κατέτετειναν.

## Κ'

ΠΕΡΙ ΛΕΡΟΥΣ<sup>2</sup>

1. Λέγεται δὲ καὶ Οἰνοπίωνος καὶ νύμφης  
 Ἐλίκης Ἀερὼ κόρην γενέσθαι ταύτης δὲ Ὀρίωνα  
 τὸν Τρίων ἐρασθέντα παρ' αὐτοῦ παραιτεῖσθαι  
 τὴν κόρην, καὶ διὰ ταύτην τὴν τε νῆσον ἐξημερῶσαι  
 τότε θηρίων ἀνάπλεων οὔσαν, λίαν τε πολλὴν  
 περιελαύνοντα τῶν προσχώριον ἔδια διδέναι.  
 2. τοῦ μέντοι Οἰνοπίωνος ἐκάστοτε ὑπερτιθεμένου  
 τὸν γάμον διὰ τὸ ὑποστύγειν αὐτῷ γαμβρὸν  
 τοιοῦτον γενέσθαι, ἰπὸ μέθης ἐκφρονα γενόμενον

<sup>1</sup> The MS. is here gravely corrupt, giving Σ. το καὶ Κασπα-  
 μέως κίτορος οἱ Θ. The text as printed is the suggestion of  
 Knaacke, who used the parallel account given by Diodorus  
 in his *Bibliotheca* (v. 60).

<sup>2</sup> The MS. gives the name as Ηαετο, for which Heru,

## THE STORY OF AËRO

### XIX

#### THE STORY OF PANCRATO

*From the second book of the Naxiaca of Andriani<sup>1</sup>*

SKELLIS and Agassamenus, the sons of Heector, who came from Thrace, started from the island originally called Strongyle but afterwards Naxos, and plundered the Peloponnese and the islands about it: then reaching Thessaly they carried a great number of women into captivity; among them Iphimede the wife of Halceus and her daughter Pancrato. With this maiden they both of them fell in love, and fought for her and killed each other.

### XX

#### THE STORY OF AËRO

1. AËRO, so the story runs, was the daughter of Oenopion and the nymph Helice. Orion, the son of Hyrieus, fell in love with her, and asked her father for her hand; for her sake he rendered the island<sup>2</sup> where they lived habitable (it was formerly full of wild beasts), and he also gathered together much booty from the folk who lived there and brought it as a bridal-gift for her. 2. Oenopion however constantly kept putting off the time of the wedding, for he hated the idea of having such a man as his daughter's husband. Then Orion, maddened

<sup>1</sup> See the title of No. IX.

<sup>2</sup> CLIOS.

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Macro, Mero, and Pero have been variously conjectured. The restoration Aëro is due to Knaseke.



τὸν Ὠρίωνα κατὰξαι τὸν θάλαμον, ἐνθα<sup>1</sup> ἡ παῖς  
ἐκοιμάτο, καὶ βιαζόμενον ἐκκαῖναι τοὺς ὀφθαλ-  
μοὺς ὑπὸ τοῦ Οἰνοπίωνος.

ΚΑ'

ΠΕΡΙ ΠΕΙΣΙΔΙΚΗΣ

1. Λέγεται δὲ καὶ ὅτε Ἀχιλλεὺς πλέων τὰς  
προσεχεῖς τῇ ἡπείρῳ νήσοις ἐπόρθει, προσσχεῖν  
αὐτὸν Λέσβον<sup>2</sup> ἔειθα δὴ καθ' ἐκάστην τῶν πόλεων  
αὐτὸν ἐπιόντα κεραῖζεν. 2. ὥς δὲ οἱ Μήθυμναν  
οἰκοῦντες μάλα καρτεροῖς ἀντεῖχον, καὶ ἐν πολλῇ  
ἀμνηχανίᾳ ἦν διὰ τὸ μὴ δύνασθαι ἰλεῖν τὴν πόλιν.  
Πεισιδικὴν τινὰ Μηθυμναίαν, τοῦ βασιλέως θυγα-  
τέρα, θασαμένην ὑπὸ τοῦ τείχους τὸν Ἀχιλλέα,  
ἐρασθῆναι αὐτοῦ, καὶ οὕτως, τὴν τροφὸν διαπεμ-  
ψαμένην, ὑπείσχεσθαι ἐγχειρεῖν αὐτῇ τὴν πόλιν,  
εἴ γε μέλλοι αὐτὴν γυναῖκα ὄξειν. 3. ὁ δὲ τὸ μὲν  
παρευτίκα καθωμολογήσατο· ἐπεὶ μέντοι ἐγ-  
κρατὴς τῆς πόλεως ἐγένετο, κεμεσίσας ἐπὶ τῷ  
δρασθέντι, προὔτρέψατο τοὺς στρατιώτας κατα-  
λεῦσαι τὴν κύρην. μέμνηται τοῦ πάθους τοῦδε  
καὶ ὁ τὴν Λέσβου κτίσιν ποιήσας ἐν τοῖσδε·

Ἔειθα δὲ Πηλεΐδης κατὰ μὲν κτίει Λάμπητον ἥρω,  
ἐκ δ' Ἰκετόονα πέφην, ἰθιυγενέος Λεπτιύμου  
νιέα Μηθύμνης τε, καὶ ἀλκείστατον ἄλλων  
αὐτοκασίγητον Ἰλίκιονος, ἔνδοθι πάτρης

<sup>1</sup> The MS. has καὶ ἐνθα. Hejme saw that the καὶ must be omitted.

<sup>2</sup> ἔει, which had fallen out of the MS. by haplography, was supplied by S. Hejme.

## THE STORY OF PISIDICE.

by strong drink, broke in the doors of the chamber where the girl was lying asleep, and as he was offering violence to her Oenopion attacked him and put out his eyes with a burning brand.

### XXI

#### THE STORY OF PISIDICE.

1. THERE is a story that Achilles, when he was sailing along and laying waste the islands close to the mainland, arrived at Lesbos, and there attacked each of its cities in turn and plundered it. 2. But the inhabitants of Methymna held out against him very valiantly, and he was in great straits because he was unable to take the city, when a girl of Methymna named Pisidice, a daughter of the king, saw him from the walls and fell in love with him. Accordingly she sent him her nurse, and promised to put the town into his possession if he would take her to wife. 3. At the moment, indeed, he consented to her terms; but when the town was in his power he felt the utmost loathing for what she had done, and bade his soldiers stone her. The poet<sup>1</sup> of the founding of Lesbos relates this tragedy in these words:—

Achilles slew the hero Lampetus  
And Hicetaon (of Methymna son  
And Lepetymnus, born of noble sires)  
And Hicetaon's brother, bold like him,

<sup>1</sup> Probably, though not quite certainly, Apollonius of Rhodes.

# THE LOVE ROMANCES OF PARTHENIUS

τηλίκον<sup>1</sup> Ὑψίπυλον θαλερὴ δέ μιν ἄασε Κύ-  
πρις.

ἡ γὰρ ἐν Ἀιακίδῃ κούρῃ φρένας ἐπταΐησε  
Πεισιδίκη, ὅτε τὼν γε μετὰ προμάχοισιν Ἀχαιῶν  
χάρμῃ ἀγαλλόμενον θιέσκετο,<sup>2</sup> πολλά δ' ἐς ὑγρὴν  
ἡέρα χεῖρας ἔτεινεν ἐλδομένη φιλότητος.

4. εἶτα μικρὸν ὑποβάς·

Δέκτο μὲν αὐτίκα λαὸν Ἀχαικὸν ἔνδοθι πάτρης 10  
παρθενική, κληῖδας ὑποχλίσσασα πυλάων,  
ἔτλη δ' οἷσιν ιδέσθαι ἐν ὀφθαλμοῖσι τοκῆας  
χαλκῷ ἐληλαμένους καὶ δούλια δεσμὰ γυναικῶν  
ἐλκομένων ἐπὶ νῆας ὑποσχεσίης Ἀχιλλῆος,  
ὄφρα νυὸς γλαυκῆς Θέτιδος πέλοι, ὄφρα οἱ εἶεν 15  
πενθεροὶ Αἰακίδαι, Φθίῃ δ' ἐνὶ δώματα ναῖοι  
ἄνδρὸς ἀριστῆος πινυτὴ δάμαρ· οὐ δ' ὁ γ' ἔμελλε  
τὰ ῥέξειν, ὁλοῦ δ' ἐπαγιάσατο πατρίδος οἴτρῳ·  
εἴθ' ἢ γ' αἰνότατον γάμον εἶσιδε Πηλεΐδαο  
Ἀργείων ὑπὸ χερσὶ δυσάμμορος, οἳ μιν ἔπεφνον 20  
παρσυνῶν θαμνῇσιν ἀράσσοιτες λιθάδεσσιν.

KIB

ΠΕΡΙ ΝΑΞΙΔΟΣ

Ἦ ὑπεργαμία παρὰ Λικυμνίῳ τῷ Λίῳ μελοποιῶ καὶ Ἑρμῆσιν-  
κιστι

1. Ἐφάταν δέ τινες καὶ τὴν Σαρδίῶν ἀκρό-  
πολιν ὑπὸ Κύρου τοῦ Περσῶν βασιλέως ἀλῶναι,

<sup>1</sup> Almost certainly corrupt: but no satisfactory remedy  
has been found.

<sup>2</sup> The MS. has *θιέσκετο*. The correction is due to Gale.

## THE STORY OF NANIS

Hypsipylus, the strongest man alive,  
But lady Venus laid great wait for him :  
For she set poor Pisidice's young heart  
A-fluttering with love for him, whenas  
She saw him revelling in battle's lust  
Amid the Achæan champions ; and full oft  
Into the buxom air her arms she flung  
In craving for his love.

4. Then, a little further down, he goes on :—

Within the city straight the maiden brought  
The whole Achæan hosts, the city gates  
Unbarring stealthily ; yea, she endured  
With her own eyes to see her aged sires  
Put to the sword, the chains of slavery  
About the women whom Achilles dragged  
—So had he sworn—down to his ships ; and all  
That she might sea-born Thetis' daughter be,  
The sons of Aeneas her kin, and dwell  
At Phthia, royal husband's goodly spouse.  
But it was not to be : he but rejoiced  
To see her city's doom, while her befell  
A sorry marriage with great Pelæus' son,  
Poor wretch, at Argive hands ; for her they slew,  
Casting great stones upon her, one and all.

## XXII

### THE STORY OF NANIS

*From the lyrics of Licymnus<sup>1</sup> of Chios and from  
Hermesianax<sup>2</sup>*

1. THE story has been told that the citadel of  
Sardis was captured by Cyrus, the king of the

<sup>1</sup> A dithyrambic poet of the third century B.C.

<sup>2</sup> See title of No. V.

## THE LOVE ROMANCES OF PARTHENIUS

προδοῦσης τῆς Κροίσου θυγατρὸς Νανίδος. ἐπειδὴ γὰρ ἐπολιόρκει Σάρδεις Κῦρος καὶ οἰδὲν αὐτῷ εἰς ἄλωσιν τῆς πόλεως προῖβαιεν, ἐν πολλῷ τε δέει ἦν, μὴ ἀθροισθῆν τὸ συμμαχικὸν αὐτῇ τῷ Κροίσῳ διαλύσειεν αὐτῷ τὴν στρατιάν, (2) τότε τὴν παρθένον ταύτην εἶχε λόγος περὶ προδοσίας συνθεμένην τῷ Κίρῳ, εἰ κατὰ νόμους Περσῶν ἔξει γυναῖκα αὐτήν, κατὰ τὴν ἄκραν, μηδεὶος φυλάσσοντος δι' ὀχυρότητα τοῦ χωρίου, εἰσδέχεσθαι τοὺς πολεμίους, συνεργῶν αὐτῇ καὶ ἄλλων τιῶν γενομένων τὸν μέντοι Κῦρον μὴ ἐμπεδῶσαι αὐτῇ τὴν ὑπόσχεσιν.

### ΚΓ

#### ΠΕΡΙ ΧΕΙΛΩΝΙΔΟΣ

1. Κλεώνυμος ὁ Λακεδαιμόνιος, βασιλείου γένους ὢν καὶ πολλὰ κατορθώσμενος Λακεδαιμονίοις, ἔγημε Χειλωνίδα προσήκουσαν αὐτῷ κατὰ γένος. ταύτη σφοδρῶς ἐπιτεταμένου τοῦ Κλεωνύμου καὶ τὸν ἔρωτα οὐκ ἡρέμα φέροντος, τοῦ μὲν κατηλόγει, πᾶσα δὲ ἐνέκειτο Ἀκροτάτῳ, τῷ τοῦ βασιλέως νιῒ. 2. καὶ γὰρ ὁ μεираκίσκος αὐτῆς ἀκαφανδὸν ὑπεκαίετο, ὥστε πάντα ἀνὰ στόμα ἔχειν τὴν ὁμιλίαν αὐτῶν. δι' ἣν αἰτίαν δυσανασχετήσας ὁ Κλεώνυμος καὶ ἄλλως δὲ οὐκ ὑπεσπόμενος τοῖς Λακεδαιμονίοις ἦθεσιν, ἐπεραιώθη πρὸς Πύρρον εἰς Ἡπειρον καὶ αὐτὸν ἀναπείθει πειραῖσθαι

<sup>1</sup> The MS. has αὐτῆς, and Collet's αὐτῇ must be considered as little more than a makeshift.

## THE STORY OF CHILONIS

Persians, through its betrayal by Nanis, the daughter of Croesus. Cyrus was besieging Sardis, and none of the devices he employed resulted in the capture of the city: he was indeed in great fear that Croesus would get together again an army of allies and would come and destroy his blockading force. 2. Then (so the story went) this girl, Nanis, made an agreement to betray the place to Cyrus if he would take her to wife according to the customs of the Persians; she got together some helpers and let in the enemy by the extreme summit of the citadel, a place where no guards were posted owing to its natural strength. Cyrus, however, refused to perform the promise which he had made to her.

### XXIII

#### THE STORY OF CHILONIS

1. CLEONYMUS of Sparta, who was of royal stock and had done great things for the Lacedaemonians, took to wife his kinswoman Chlonis. He loved her with a great love—his was no gentle passion—but she despised him, and gave her whole heart to Acrotatus, the son of the king. 2. Indeed the stripling let the fire of his love shew openly, so that all men were talking of their intrigue; wherefore Cleonymus, being sorely vexed, and having besides no liking for the Lacedaemonians and their ways, crossed over to Pyrrhus in Epirus and advised him to attack the

## THE LOVE ROMANCES OF PARTHENIUS

τῆς Πελοποννήσου, ὥς εἰ καὶ ἐντόνως ᾤψαιτο τοῦ πολέμου, ῥαδίως ἐκπολιορκήσουντες τὰς ἐν αὐτοῖς πόλεις· ἔφη δὲ καὶ αὐτῷ τι ἤδη προδιεργάσθαι, ὥστε καὶ στύσιν ἐγγενέσθαι τισὶ τῶν πόλεων.

### ΚΔ'

#### ΠΕΡΙ ΙΠΠΑΡΙΝΟΥ

1. Ἰππαρίνος δὲ Συρακοσίων τύραννος εἰς ἐπιθυμίαν ἀφίκετο πάνυ καλοῦ παιδός, Ἀχαιὸς αὐτῷ ὄνομα· τοῦτον ἐξαλλάγμασι πολλοῖς ὑπαγόμενος πείθει τὴν οἰκίαν ἀπολιπόντα σὺν αὐτῷ μένειν χρόνου δὲ προϊόντος, ὥς πολεμίων τις ἔφοδος προσηγγέλθη πρὸς τι τῶν ὑπ' ἐκείνου κατεχομένων χωρίων καὶ ἔδει κατὰ τάχος βοηθεῖν, ἑξορμῶν ὃ Ἰππαρίνος παρεκελεύσατο τῷ παιδί, εἰ τις ἐντὸς τῆς αἰλῆς βιάζοιτο, κατακάνειν αὐτὸν τῇ σπάθῃ ἣν ἐτύγχαίεν αὐτῷ κεχαρισμένος. 2. καὶ ἐπειδὴ συμβαλὼν τοῖς πολεμίοις κατὰ κράτος αὐτοὺς εἶλεν, ἐπὶ πολὺν οἶνον ἐτράπετο καὶ συνουσίαν· ἐκκαιόμενος δὲ ὑπὸ μέθης καὶ πόθου τοῦ παιδός, ἀφίππευσεν εἰς τὰς Συρακούσας καὶ παραγενόμενος ἐπὶ τὴν οἰκίαν ἐνθα τῷ παιδί παρεκελεύσατο μένειν, ὅς

<sup>1</sup> The latter part of the story is missing. It appears from the account given by Plutarch (in the *Life of Pyrrhus*) that during the siege of Syracusa by Pyrrhus, Cleonymus made ready a halber, in order never to fall into Cleonymus' hands alive, but that the siege was raised first by the personal valour of

## THE STORY OF HIPPARINUS

Peloponnese; if they prosecuted the war vigorously, he said, they would without difficulty storm the Lacedaemonian cities; and he added that he had already prepared the ground, so that in many of the cities there would be a revolt in his favour.<sup>1</sup>

### XXIV

#### THE STORY OF HIPPARINUS

1. HIPPARINUS, tyrant of Syracuse, felt a great affection for a very fair boy named Aelaeus, and, by means of presents<sup>2</sup> of varying kinds, persuaded him to leave his home and stay with him in his palace. Some little time after, the news was brought to him of a hostile incursion into one of the territories belonging to him, and he had to go with all speed to help his subjects. When he was starting, he told the boy that if anyone of the courtiers offered violence to him, he was to stab him with the dagger which he had given him as a present. 2. Hipparchus met his enemies and inflicted on them an utter defeat, and celebrated his victory by deep potations of wine and by banqueting; then, heated with the wine and by desire to see the lad, he rode off at full gallop to Syracuse. Arriving at the house where he had bidden the boy to stay, he did not tell him who

Agrotatus, and then by the arrival of his father, King Arcus, from Cyrene with reinforcements.

<sup>1</sup> The meaning of *ἐπαλλάγματα* is a little doubtful. It may either be "entertainments," or "changes, variation of gifts."



## THE LOVE ROMANCES OF PARTHENIUS

μὲν ἦν οὐκ ἰδίῳ, Θετταλίζων δὲ τῇ φωτῇ, τὸν Ἰππαρίων ἐφῆσεν ἀπεκτονηκέναι· ὁ δὲ παῖς διαγανακτῆσας σκότους ὄντος παῖς καιρίαν τὸν Ἰππαρίων· ὁ δὲ τρεῖς ἡμέρας ἐπιβιοῖς, καὶ τοῦ φόβου τὸν Ἀχαιὸν ἀπολύσας, ἐτελεύτησεν.

### ΚΕ'

#### ΠΕΡΙ ΦΑΥΛΛΟΥ

##### Ἰστορεῖ Φύλαρχος

1. Φάυλλος δὲ τύραννος ἠράσθη τῆς Ἀρίστωνος γυναικός, ὃς Οἰταίων προστάτης ἦν οὗτος διαπεμπόμενος πρὸς αὐτήν, χρυσὸν τε πολὺν καὶ ἀργυρον ἐπηγγέλλετο δώσειν, εἰ τέ τις ἄλλου εἴδοιτο, φράζειν ἐκέλευεν ὥς οὐχ ἁμαρτησομένην. 2. τὴν δὲ ἄρα πολὺς εἶχε πύθος ὄρμον τοῦ τότε κειμένου ἐν τῇ τῆς Προνοίας Ἀθηνᾶς ἱερῷ, ὃν εἶχε λόγος Ἐριφύλης γεγονέναι, ἰξίου τε ταύτης τῆς δωρεᾶς τυχεῖν. Φάυλλος δὲ τὰ τε ἄλλα κατασύρων ἐκ Δελφῶν ἀναθήματα, ἀναιρεῖται καὶ τὸν ὄρμον. 3. ἐπεὶ δὲ διεκομίσθη εἰς οἶκον τὸν Ἀρίστωνος, χρόνον μὲν τινα ἐφόρει αὐτὸν ἡ γυνὴ μίλα περίπυστος οἶσα, μετὰ δὲ ταῦτα παραπλήσιον αὐτῇ πάθος συνέβη τῶν περὶ τὴν Ἐριφύλην γενομένων· ὁ γὰρ νεώτερος

<sup>1</sup> Parthenius has not mentioned the nationality of the enemy, and it seems doubtful whether Thessalians would be likely to come into conflict with a Median monarch. Meineke supposes Θετταλίζων, "stammering, lisping."

<sup>2</sup> See title of No. XV.

<sup>3</sup> Of Phocis.

<sup>4</sup> προστάτης might also mean that he was the protector or

## THE STORY OF PHAYLLUS

he was, but, putting on a Thessalian<sup>1</sup> accent, cried out that he had killed Hipparinus: it was dark, and the boy, in his anger and grief, struck him and gave him a mortal wound. He lived for three days, acquitted Achaëus of the guilt of his death, and then breathed his last.

### XXV

#### THE STORY OF PHAYLLUS

*From Phylarchus<sup>2</sup>*

1. The tyrant Phayllus<sup>3</sup> fell in love with the wife of Ariston, chief<sup>4</sup> of the Oetarians: he sent envoys to her, with promises of much silver and gold, and told them to add that if there were anything else which she wanted, she should not fail of her desire. 2. Now she had a great longing for a necklace that was at that time hanging in the temple<sup>5</sup> of Athene the goddess of Forethought: it was said formerly to have belonged to Eriphyle; and this was the present for which she asked. Phayllus took a great booty of the offerings at Delphi, the necklace among the rest: (3) it was sent to the house of Ariston, and for some considerable time the woman wore it, and was greatly famed for so doing. But later she suffered a fate very similar to that of Eriphyle<sup>6</sup>:

consul of the Oetarians at Phocia. But Oeta is a wild mountain range, the inhabitants of which would hardly be so highly organized as to have a representative in foreign cities. <sup>4</sup> At Delphi.

<sup>5</sup> The expedition of the Seven against Thebes could not be successful without the company of Amphiaraus, whom his wife Eriphyle, bribed by a necklace, persuaded to go. He there met his end, and was avenged by his son Alcmaeon, who killed his mother.

## THE LOVE ROMANCES OF PARTHENIUS

τῶν υἱῶν αὐτῆς μανεῖς τὴν οἰκίαν ὑφῆψε, καὶ τὴν τε μητέρα καὶ τὰ πολλὰ τῶν κτημάτων κατέφλεξεν.

ΚΣ'

ΠΕΡΙ ΑΠΡΙΑΤΗΣ

Ἱστορεῖ Εὐφορίων Θερραὶ

1. Ἐν Λέσβῳ παιδὸς Ἀπριάτης Τράμβηλος ὁ Τελαμῶνος ἱρασθεὶς πολλὰ ἐποιεῖτο εἰς τὸ προσαγαγέσθαι τὴν κόρην· ὥς δὲ ἐκείνη οὐ πάνυ ἐνεδίδου, ἐκνοεῖτο δούλῳ καὶ ἀπάτῃ περιγενέσθαι αὐτῇ. 2. πορευομένην οὖν ποτε σὺν θεραπαίνεσσι ἐπὶ τι τῶν πατρῶων χωρίων, ὃ πλησίον τῆς θαλάσσης ἔκειτο, λοχήσας εἶλεν. ὥς δὲ ἐκείνη πολὺ μᾶλλον ὑπερέχετο περὶ τῆς παρθενίας, ὀργισθεὶς Τράμβηλος ἔρριψεν αὐτὴν εἰς τὴν θύλασσαν· ἐτίγχανε δὲ ἀγχιβαθὴς οὐσα. καὶ ἡ μὲν ἄρα οὕτως ἀπολώλει· τινὲς<sup>1</sup> μὲντοι ἔφασαν διωκομένην ἑαυτὴν ῥεῖν. 3. Τράμβηλον δὲ οὐ πολὺ μετέπειτα τίσις ἐλάμβανεν ἐκ θεῶν· ἐπειδὴ γὰρ Ἀχιλλεὺς ἐκ τῆς Λέσβου πολλὴν λείαν ἀποτεμόμενος ἤγαγεν, οὗτος, ἐπαγομέων αὐτὸν τῶν ἐγχωρίων βοηθόν, συνίσταται αὐτῷ. 4. ἔ.θα δὴ πληγεὶς εἰς τὰ στέρνα παραχρῆμα πίπτει· ἀγόμενος δὲ τῆς ἀλκῆς αὐτὸν Ἀχιλλεὺς ἔτι

<sup>1</sup> There is here a marginal note in the MS, which may be considered as a continuation of the information in the title—  
γρ. Ἀριστέριος ἐν ταῖς περὶ Βιολήτου.

## THE STORY OF APRIATE

her youngest son went mad and set fire to their house, and in the course of the conflagration both she and a great part of their possessions were consumed.

### XXVI

#### • THE STORY OF APRIATE

*From the Thrax of Euphorion*<sup>1</sup>

1. TRAMBELUS the son of Telamon fell in love with a girl named Apriate in Lesbos. He used every effort to gain her: but, as she shewed no signs at all of relenting, he determined to win her by strategy and guile. 2. She was walking one day with her attendant handmaids to one of her father's domains which was by the seashore, and there he laid an ambush for her and made her captive; but she struggled with the greatest violence to protect her virginity, and at last Trambelus in fury threw her into the sea, which happened at that point to be deep inshore. Thus did she perish; the story has, however, been related by others<sup>2</sup> in the sense that she threw herself in while fleeing from his pursuit. 3. It was not long before divine vengeance fell upon Trambelus: Achilles was ravaging Lesbos<sup>3</sup> and carrying away great quantities of booty, and Trambelus got together a company of the inhabitants of the island, and went out to meet him in battle. 4. In the course of it he received a wound in the breast and instantly fell to the ground; while he was still breathing, Achilles, who had

<sup>1</sup> See title of No. XIII.

<sup>2</sup> i.e. by Aristocritus, writer on the early history of Miletus. See title of No. XI.

<sup>3</sup> See No. XXI, l.

## THE LOVE ROMANCES OF PARTHENIUS

ἐμπικρουν ἀνέκρινεν ὅστις τε ἦν καὶ ὁπόθεν· ἐπεὶ δὲ ἔγνω παῖδα Τελαμῶνος ὄντα, πολλὰ κατοδυρόμενος ἐπὶ τῆς ἡϊόνος μέγα χῶμα ἔχωσε· τοῦτο ἔτι νῦν ἡρῶον Τραμβήλου καλεῖται.

KZ'

### ΠΕΡΙ ΑΛΚΙΝΟΗΣ

Ἱστορεῖ Μομφὶ ἐν ταῖς Ἀραῖς

1. Ἐχει δὲ λόγος καὶ Ἀλκινόην, τὴν Πολύβου μὲν τοῦ Κορινθίου θυγατέρα, γυναῖκα δὲ Ἀμφιλόχου τοῦ Δρύαντος, κατὰ μῆνιν Ἀθηναῖς ἐπιμαρτῆναι ξένῳ Σαμῶ· Ξάνθος αὐτῷ ὄνομα. ἐπὶ μισθῷ γάρ αὐτὴν ἀγαγομένην χερνῆτιν γυναῖκα Νικάνδρην καὶ ἐργασαμένην ἐνιαυτὸν ὕστερον ἐκ τῶν οἰκίων ἐλᾶσαι, μὴ ἐντελῇ τὸν μισθὸν ἀποδοῦσαν· τὴν δὲ ἀράσασθαι πολλὰ Ἀθηναῖς τίσασθαι αὐτὴν ὑπὲρ ἀδίκου στερήσεως.  
2. ὅθεν εἰς τοσοῦτον<sup>1</sup> ἐλθεῖν, ὥστε ἀπολιπεῖν οἶκόν τε καὶ παῖδας ἤδη γεγενητάς, συνεκπλεῦσαί τε τῷ Ξάνθῳ· γενομένην δὲ κατὰ μέσον πόρον ἔννοϊαν λαβεῖν τῶν ἐργασμένων, καὶ αὐτίκα πολλά τε δάκρυα προίεσθαι καὶ ἀνακαλεῖν ὅτε μὲν ἄνδρα κουρίδιον, ὅτε δὲ τοὺς παῖδας· τέλος δέ,

<sup>1</sup> The MS. has *τοσοῦτες τε*. The omission of *τε* was rightly proposed by Peckham.

<sup>2</sup> The brother of his own father Pelcus.

<sup>3</sup> Or Myro, of Byzantium, a poetess of about 250 B.C., daughter of the tragedian Homocles. She wrote epigrams (we have two in the *Palatine Anthology*), and epic and lyric poetry. Such poems as the *Douc* were not uncommon in

## THE STORY OF ALCINOE

admired his valour, inquired of his name and origin. When he was told that he was the son of Telamon,<sup>1</sup> he bewailed him long and deeply, and piled up a great barrow for him on the beach: it is still called "the hero Trambelus' mound."

### XXVII

#### THE STORY OF ALCINOE

##### *From the Curses of Moero*<sup>2</sup>

1. ALCINOE, so the story goes, was the daughter of Polybus of Corinth and the wife of Amphiloehus the son of Dryas; by the wrath of Athene she became infatuated with a stranger from Samos, named Xanthus. This was the reason of her visitation: she had hired a woman named Nicandra to come and spin for her, but after she had worked for her for a year, she turned her out of her house without paying her the full wages she had promised, and Nicandra had earnestly prayed Athene to avenge her for the unjust withholding of her due.<sup>3</sup> 2. Thus afflicted, Alcinoe reached such a state that she left her home and the little children she had borne to Amphiloehus, and sailed away with Xanthus; but in the middle of the voyage she came to realise what she had done. She straightway shed many tears, calling often, now upon her young husband the Alexandrine period—invektive against an enemy illustrated by numerous mythological instances. We have an example surviving in Ovid's *Her.*

<sup>2</sup> Deuteronomy xxiv. 14: "Thou shalt not oppress an hired servant that is poor and needy, . . . at his day thou shalt give him his hire, neither shall the sun go down upon it; for he is poor, and setteth his heart upon it: lest he cry against thee unto the Lord, and it be sin unto thee."

## THE LOVE ROMANCES OF PARTHENIUS

πολλὰ τοῦ Ξάνθου πασηγοροῦντος καὶ φάμνου  
γυναῖκα ἔξειν, μὴ πειθομένην ῥῖψαι ἑαυτὴν εἰς  
θάλασσαν.

### KII'

#### ΠΕΡΙ ΚΛΕΙΤΗΣ

Ἱστορίῃ Εὐφορίων Ἀπολλοδώρῳ, τὰ ἐξῆς Ἀπολλώνιος  
Ἀργοναυτικῶν α'

1. Διαφόρως δὲ ἱστορεῖται περὶ Κυζίκου τοῦ  
Αἰνίου.<sup>1</sup> οἱ μὲν γὰρ αὐτὸν ἔφασαν ὀρμოსάμενον  
Λάρισαν<sup>2</sup> τὴν Πιάσου, ἣ ὁ πατὴρ ἐμίγη πρὸ  
γάμου, μαχόμενον ἀποθαιεῖν· τινὲς δὲ προσ-  
φάτως γήμαντα Κλείτην συμβαλεῖν δι' ἄγνοιαν  
τοῖς μετὰ Ἰάσονος ἐπὶ τῆς Ἀργοῦς πλέουσι, καὶ  
οὕτως πεσόντα πᾶσι μεγάλως ἀλγεινὸν πόθον  
ἐμβαλεῖν, ἐξόχως δὲ τῇ Κλείτῃ· 3. ἰδοῦσα γὰρ  
αὐτὸν ἐρριμμένον, περιεχίθη καὶ πολλὰ κατω-  
δύρατο, νύκτωρ δὲ λαβοῦσα τὰς θεραπαινίδας ἀπὸ  
τινος δένδρου ἀνήρτησεν ἑαυτήν.<sup>3</sup>

### KΘ'

#### ΠΕΡΙ ΔΑΦΝΙΔΟΣ

Ἱστορίῃ Τίμαιος Σικελικοῖς

1. Ἐν Σικελίᾳ δὲ Δάφνις Ἑρμοῦ παῖς ἐγένετο,  
σύριγγι δὴ τι δεξιὸς<sup>1</sup> χρῆσθαι καὶ τὴν ιδέαν

<sup>1</sup> Probably corrupt. Δάφνις and Δάφνη have been suggested.

<sup>2</sup> It is better to keep too ἀπ' αὐτῆς with one σ, as in the MS.

<sup>3</sup> ἑαυτὴν is not in the MS., but is wanted after the active verb (Gooss).

<sup>4</sup> The MS. has δὴ τι δεξιὸς: the corrections are due to Jaczika and Gino.

## THE STORY OF DAPHNIS

and now upon her children, and though Xanthus did his best to comfort her, saying that he would make her his wife, she would not listen to him, but threw herself into the sea.

### XXVIII

#### THE STORY OF CLITE

*From the Apollodorus of Euphronion<sup>1</sup>: the latter part from the first book of the Argonautica<sup>2</sup> of Apollonius.*

1. THERE are various forms of the story of Cybele the son of Aeneas.<sup>3</sup> Some have told how he married Larisa the daughter of Piasus, with whom her father had to do before she was married, and afterwards died in battle; others, how when he had but recently married Clite, he met in battle (not knowing who his adversaries were) the heroes who were sailing with Jason in the Argo; and that his fall in this combat caused the liveliest regret to all, but to Clite beyond all measure. 2. Seeing him lying dead, she flung her arms round him and bewailed him sorely, and then at night she avoided the watch of her serving-maids and hung herself from a tree.

### XXIX

#### THE STORY OF DAPHNIS

*From the Sicelica of Timæus<sup>4</sup>*

1. IN Sicily was born Daphnis the son of Hermes, who was skilled in playing on the pipes and also

<sup>1</sup> See title of No. XIII.

<sup>2</sup> Ll. 930-1076.

<sup>3</sup> See note on the Greek text.

<sup>4</sup> Of Tauromenium or Taormina, the historian of early Sicily, about B.C. 300.



## THE LOVE ROMANCES OF PARTHENIUS

ἐκπρεπής. οὗτος εἰς μὲν τὸν πολὺν ὄμιλον ἀνδρῶν οὐ κατῆει, βουκολῶν δὲ κατὰ τὴν Λίττην χεῖματός τε καὶ θέρους ἡγρούλει. τούτου λέγουσιν Ἐχέναίδα νύμφην ἐρασθεῖσαν παρακλεύσασθαι αὐτῷ γυναικὶ μὴ πλησιάζειν μὴ πειθομένου γὰρ αὐτοῦ, συμβήσεσθαι ἑ τὰς ὄψεις ἀποβαλεῖν. 2. ὁ δὲ χρόνον μὲν τινα καρτερῶς ἀντεῖχε, καίπερ οὐκ ὀλίγων ἐπιμαινομένων αὐτῷ. ὕστερον δὲ ματῶν κατὰ τὴν Σικελίαν βασιλίδων οἶνω πολλῷ δηλησαμένη αὐτὸν ἤγαγεν εἰς ἐπιθυμίαν αὐτῇ μιγῆναι. καὶ οὗτος ἐκ τοῦδε, ὁμοίως Θαμύρα τῷ Θρακί, δι' ἀφροσύνην ἐπεπῆρωτο.

### Λ'

#### ΠΕΡΙ ΚΕΛΤΙΝΗΣ

1. Λέγεται δὲ καὶ Ἡρακλία, ὅτε ἀπ' Ἐρυθρίας τὰς Γηρυόνου βοῦς ἤγαγεν, ἀλώμενον διὰ τῆς Κελτῶν χώρας ἀφικέσθαι παρὰ Βρεταννόν· τῷ δὲ ἄρα ὑπάρχειν θυγατέρα Κελτίνην ὄνομα· ταύτην δὲ ἐρασθεῖσαν τοῦ Ἡρακλείου κατακρύψαι τὰς βοῦς, μὴ θέλειν τε ἀποδοῦναι εἰ μὴ πρότερον αὐτῇ μιγῆναι. 2. τὸν δὲ Ἡρακλία τὸ μὲν τι καὶ τὰς βοῦς ἐπειγόμενον ἀνασώσασθαι, πολὺ μᾶλλον μέντοι τὸ καλλὸς ἐκπλαγέοντα τῆς κόρης, συγγενέσθαι αὐτῇ· καὶ αὐτοῖς, χρόνου περιήκοντος, γενέσθαι παῖδα Κελτόν, ἀφ' οὗ δὴ Κελτοὶ προστηγορεύθησαν.

<sup>1</sup> The MS. has συμβήσεσθαι: but the infinitive (restored by Legend) is necessary in the (ratio Obliqua).

## THE STORY OF CELTINE

exceedingly beautiful. He would never frequent the places where men come together, but spent his life in the open, both winter and summer, keeping his herds on the slopes of Etna. The nymph Echenais, so the story runs, fell in love with him, and bade him never have to do with mortal woman; if he disobeyed, his fate would be to lose his eyes. 2. For some considerable time he stood out strongly against all temptation, although not a few women were madly in love with him; but at last one of the Sicilian princesses worked his ruin by plying him with much wine, and so brought him to the desire to consort with her. Thus he, too, like *Thamyras*<sup>1</sup> the Thracian, was thenceforward blind through his own folly.

### XXX

#### THE STORY OF CELTINE

1. *HERCULES*, it is told, after he had taken the kine of *Geryones*<sup>2</sup> from *Erythea*, was wandering through the country of the Celts and came to the house of *Bretannus*, who had a daughter called *Celtine*. *Celtine* fell in love with *Hercules* and hid away the kine, refusing to give them back to him unless he would first content her. 2. *Hercules* was indeed very anxious to bring the kine safe home, but he was far more struck with the girl's exceeding beauty, and consented to her wishes; and then, when the time had come round, a son called *Celtus* was born to them, from whom the Celtic race derived their name.

<sup>1</sup> Or *Thamyris*, a mythical poet, who entered into a contest with the Muses, and was blinded on his defeat.

<sup>2</sup> Or *Geryon*, who was supposed to have lived in Spain. This was one of the twelve labours of *Hercules*.

## ΛΑ'

ΠΕΡΙ ΔΙΜΟΙΤΟΥ<sup>1</sup>

Ἱστορίῃ Φῶλαρχοι

1. Λέγεται δὲ καὶ Διμοίτην ἁρμόσασθαι μὲν Τροιζήνης τᾶδελεφού θυγατέρα Εὐώπιν· αἰσθανόμενον<sup>2</sup> δὲ συνοῦσαν αὐτὴν διὰ σφοδρὸν ἔρωτα τᾶδελεφῷ, δηλῶσαι τῷ Τροιζήνι· τὴν δὲ διὰ τοῦ<sup>3</sup> δέος καὶ αἰσχύνης ἀναρτῆσαι αὐτήν, πολλὰ πρότερον λυπηρὰ καταρασαμένην τῷ αἰτίῳ τῆς συμφορᾶς. 2. ἔνθα δὴ τὸν Διμοίτην μετ' οὐ πολὺν χρόνον ἐπιτυχεῖν γυναικὶ μάλα καλῇ τὴν ὕψιν ὑπὸ τῶν κυμάτων ἐκβεβλημένη καὶ αὐτῆς εἰς ἐπιθυμίαν ἐλθόντα συνεῖναι· ὥς δὲ ἤδη ἐνεδίδου τὸ σῶμα διὰ μῆκος χρόνου, χῶσαι αὐτῇ μέγαν τάφον, καὶ οὕτως μὴ ἀνιέμενον τοῦ πάθους, ἐπικατασφύξαι αὐτόν.

## ΛΒ'

## ΠΕΡΙ ΑΝΘΙΠΠΗΣ

1. Παρὰ δὲ Χύοσι μεираκίσκος τις τῶν πύων δοκίμων Ἀνθίππης ἡρώσθη. ταύτην ὑπελθὼν

<sup>1</sup> It is quite possible that, as Maass contends (*loc. cit.* *op. cit.* 1882, pp. 826-827), this hero's name should be Θεμίστης; but I have not felt that his arguments are quite strong enough to justify making the change in the text.

<sup>2</sup> The accusative (due to Heyne) is necessary, though the MS. has αἰσθανόμενος.

<sup>3</sup> MS. τό. The correction is due to Rohde.

## THE STORY OF ANTHIPPE

### XXXI

#### THE STORY OF DIMOETES

*From Phylarchus<sup>1</sup>*

1. DIMOETES is said to have married his brother Troezen's daughter, Evopia, and afterwards, seeing that she was afflicted with a great love for her own brother, and was consorting with him, he informed Troezen; the girl hung herself for fear and shame, first calling down every manner of curse on him who was the cause of her fate. 2. It was not long before Dimoetes came upon the body of a most beautiful woman thrown up by the sea, and he conceived the most passionate desire for her company; but soon the body, owing to the period of time since her death, began to see corruption, and he piled up a huge barrow for her; and then, as even so his passion was in no wise relieved, he killed himself at her tomb.

### XXXII

#### THE STORY OF ANTHIPPE

1. AMONG the Chaonians<sup>2</sup> a certain youth of most noble birth fell in love with a girl named Anthippe; he addressed her with every art to attempt

<sup>1</sup> See title of No. XV.

<sup>2</sup> A people in the north-west of Epirus, supposed to be descended from Chaon, the son of Priam.

## THE LOVE ROMANCES OF PARTHENIUS

πάσῃ μηχανῇ πείθει αὐτῷ συμμιγῆναι· ἡ δὲ ἄρα καὶ αὐτὴ οὐκ ἐκτὸς ἦν τοῦ πρὸς τὸν παῖδα πόθου· καὶ ἐκ τοῦδε λανθάνοντες τοὺς αὐτῶν γονεῖς ἐξεπρίπλασαν τὴν ἐπιθυμίαν. 2. ἑορτῆς ἐξ ὅποτε τοῖς Χάοσι δημοτελοῦς ἀγομένης καὶ πάντων εὐωχουμένων, ἀποσκεδασθέντες εἰς τινα δρυμόν κατειλήθησαν. ἔτυχε δὲ ἄρα ὁ τοῦ βασιλέως υἱὸς Κίχυρος πάρδαλιν διώκων, ἧς συνελασθείσης εἰς ἐκείνον τὸν δρυμόν, ἀφήσιν ἐπ' αὐτὴν τὸν ἄκοντα· καὶ τῆς μὲν ἁμαρτάνει, τυγχάνει δὲ τῆς παιδός. 3. ὑπολαβὼν δὲ τὸ θηρίον καταβεβληκῆναι ἐγγυτέρω τὸν ἵππον προσελαύνει· καὶ καταμαθὼν τὸ μεϊράκιον ἐπὶ τοῦ τραίματος τῆς παιδὸς ἔχον τῷ χεῖρι, ἐκτὸς τε φρεῖων ἐγένετο καὶ περιδινηθεὶς ἀπολισθάνει τοῦ ἵππου εἰς χωρίον ἀπόκρημνον καὶ πετρῶδες. ἔνθα δὲ ὁ μὲν ἐτεθνήκει, οἱ δὲ Χάονες, τιμῶντες τὸν βασιλέα, κατὰ τὸν αὐτὸν τόπον τείχη περιβάλλοντο καὶ τὴν πόλιν ἐκάλεσαν Κίχυρον. 4. φασὶ ἐξ ὧν τὸν δρυμόν ἐκείνον εἶναι τῆς Ἐχίονος θυγατρὸς Ἡπείρου, ἣν μεταναστᾶσαν ἐκ Βοιωτίας βαδίζειν μεθ' Ἀρμονίας καὶ Κάδμου, φερομένην τὰ Πενθέως λείψανα, ἀποθανούσαν δὲ περὶ τὸν δρυμόν τόνδε ταφῆναι· διὸ καὶ τὴν γῆν Ἥπειρον ἀπὸ ταύτης ὀνομασθῆναι.

## THE STORY OF ANTHIPPE

her virtue, and indeed she too was not untouched by love for the lad, and soon they were taking their fill of their desires unknown to their parents. 2. Now on one occasion a public festival was being celebrated by the Chaonians, and while all the people were feasting, the young pair slipped away and crept in under a certain bush. But it so happened that the king's son, Cichyrus, was hunting a leopard; the beast was driven into the same thicket, and he hurled his javelin at it; he missed it, but hit the girl. 3. Thinking that he had hit his leopard, he rode up; but when he saw the lad trying to staunch the girl's wound with his hands, he lost his senses, flung away, and finally fell off his horse down a precipitous and stony ravine. There he perished; but the Chaonians, to honour their king, put a wall round the place and gave the name of Cichyrus to the city so founded. 4. The story is also found in some authorities that the thicket in question was sacred to Epirus, the daughter of Echion; she had left Bocotia and was journeying with Harmonia and Cadmus,<sup>1</sup> bearing the remains of Pentheus; dying there, she was buried in this thicket. That is the reason that country was named Epirus, after her.

<sup>1</sup> Cadmus = Harmonia

|  
[Agave] = Echion

|  
Pentheus

|  
Epirus.

Agave with the rest of the Bacchantes had torn Pentheus in pieces as a punishment for his blasphemy against the worship of Dionysus.

# THE LOVE ROMANCES OF PARTHENIUS

## ΛΓ'

### ΠΕΡΙ ΑΣΣΑΟΝΟΣ

Ἱστορίῃ Ξάνθος Λυδιακοῦς καὶ Νεάνθης<sup>1</sup> β' καὶ Σιμίας  
δ' Ῥόδιος

1. Διαφόρως δὲ καὶ τοῖς πολλοῖς ἱστορεῖται καὶ τὰ Νεώβης· οὐ γὰρ Ταντάλου φασὶν αὐτὴν γενέσθαι, ἀλλ' Ἀσσάονος μὲν θυγατέρα, Φιλόττου δὲ γυναῖκα· εἰς ἔριν δὲ ἀφικομένην Λητοῖ περὶ καλλιτεκνίας ὑποσχεῖν τίσιν τοιάνδε. 2. τὸν μὲν Φιλόττον ἐν κυνηγίᾳ διαφθαρῆναι, τὸν δὲ Ἀσσάοια τῆς θυγατρὸς πόθῳ σχόμενον αὐτὴν αὐτῷ γήμασθαι βούλεσθαι·<sup>2</sup> μὴ ἐνδιδούσης δὲ τῆς Νεώβης, τοὺς παῖδας αὐτῆς εἰς εἰωχίαν καλέσαντα καταπρῆσαι. 3. καὶ τὴν μὲν διὰ ταύτην τὴν συμφορὰν ἀπὸ πέτρας ὑψηλοτάτης αὐτὴν ρίψαι, ἐννοίαν δὲ λαβόντα τῶν σφετέρων ἀμαρτημάτων διαχρήσασθαι τὸν Ἀσσάονα ἑαυτόν.

## ΛΔ'

### ΠΕΡΙ ΚΟΡΥΘΟΥ

Ἱστορίῃ Ἑλλάνικος Τριακῶν β'<sup>3</sup> καὶ Κεφάλων δ' Γεργίτιος

1. Ἐκ δὲ Οἰνώης καὶ Ἀλεξάνδρου παῖς ἐγένετο Κόρυθος· οὗτος ἐπικούρος ἀφικόμενος

<sup>1</sup> The MS. calls him Νεάνθος, but Νεάνθης is certain.

<sup>2</sup> This word was inserted by Zanghannes. The homoeoteleuton would account for it dropping out.

<sup>3</sup> The number of the book has dropped out. Heyne's restoration of β' is probably correct: Meursius thought there never was a number, and that Τριακῶν is a mistake for Τριακῆς.

## THE STORY OF CORYTHUS

### XXXIII

#### THE STORY OF ASSAON

*From the Lydica of Xanthus,<sup>1</sup> the second book of Neanthes,<sup>2</sup> and Simmius<sup>3</sup> of Rhodes.*

1. THE story of Niobe is differently told by various authorities; some, for instance, say that she was not the daughter of Tantalus, but of Assaon, and the wife of Philottus; and for having had her dispute with Leto about the beauty of their children, her punishment was as follows: 2. Philottus perished while hunting; Assaon, consumed with love for his own daughter, desired to take her to wife; on Niobe refusing to accede to his desires, he asked her children to a banquet, and there burned them all to death. 3. As a result of this calamity, she flung herself from a high rock; Assaon, when he came to ponder upon these his sins, made away with himself.

### XXXIV

#### THE STORY OF CORYTHUS

*From the second book of Hellanicus,<sup>4</sup> Tricæ, and from Cephalon<sup>5</sup> of Gergitha*

1. OF the union of Oenone and Alexander<sup>6</sup> was born a boy named Corythus. He came to Troy to

<sup>1</sup> The historian of Lydia, fifth century B.C.    <sup>2</sup> Of Cyzicus.

<sup>3</sup> An early Alexandrine poet. We possess various *technopaignia* by him in the *Palatine Anthology*—poems written in the shape of a hatchet, an egg, an altar, wings, pauspipes, etc.

<sup>4</sup> Of Mytilene, an historian contemporary with Herodotus and Thucydides.    <sup>5</sup> See title of No. IV.

<sup>6</sup> This story is thus a continuation of No. IV. Another version of the legend is that Oenone, to revenge herself on Paris, sent Corythus to guide the Greeks to Troy.



## THE LOVE ROMANCES OF PARTHENIUS

εἰς Ἴλιον Ἑλένης ἡρώσθη, καὶ αὐτὸν ἐκείνη  
 μάλα φιλοφρόνως ὑπεδέχετο· ἦν δὲ τὴν ἰδέαν  
 κράτιστος· φωρύσσας δὲ αὐτὸν ὁ πατὴρ ἀνείλεν.  
 2. Νικάνερος μύθοι τὸν Κόρυθον οἶκ Οἰκῶντης,  
 ἀλλὰ Ἑλένης καὶ Ἀλεξάνδρου φησὶ γενέσθαι,  
 λέγων ἐν τούτοις·

Ἥρια τ' εἰν Αἶδαο κατοικομένου Κορύθιοι,  
 δν τε καὶ ἥρπακτοῖσιν ὑποδηθεῖς ὑμεναίοις  
 Τυνδαρίς, αἶν' ἀχέουσα, κακὸν γόνον ἤρατο  
 βούτεω.

### ΛΙΕ'

#### ΠΕΡΙ ΕΥΑΙΜΕΝΗΣ<sup>1</sup>

1. Ἐν δὲ Κρήτῃ ἡρώσθη Λύκαστος τῆς Κύ-  
 δωνος θυγατρὸς Εὐλιμένης, ἦν ὁ πατὴρ Ἀπτέρῳ  
 καθωμολόγητο πρωτεύοντι τότε Κρητῶν· ταύτῃ  
 κρίφα συνὼν ἐλαλήθει. 2. ὡς δὲ τῶν Κρητικῶν  
 τινὲς πόλεων ἐπισυνέστησαν Κύδωνι καὶ πολὺ  
 περιῆσαν, πέμπει τοὺς πεισομένους εἰς θεοῦ, ὃ  
 τι ἂν ποιῶν κρατήσῃ τῶν πολεμίων· καὶ αὐτῷ  
 θεσπίζεται τοῖς ἐγγχωρίοις ἥρωσι σφαγεῖσαι παρ-  
 θένον. 3. ἀκούσας δὲ τοῦ χρηστηρίου Κίδων  
 διεκλήρου τὰς παρθένους πύσας, καὶ κατὰ δαί-  
 μονα ἢ θυγίτηρ λαγχάνει.<sup>2</sup> Λύκαστος δὲ δέσας  
 περὶ αὐτῆς μηνύει τὴν φθορὰν καὶ ὥς ἐκ πολλοῦ  
 χρόνου συνείη αὐτῇ· ὁ δὲ πολὺς ὄμιλος πολὺ

<sup>1</sup> See note on title of No. XXXVI.

<sup>2</sup> Heyne's correction for the MS. τυγχάνει.

## THE STORY OF EULIMENE

help the Trojans, and there fell in love with Helen. She indeed received him with the greatest warmth—he was of extreme beauty—but his father discovered his aims and killed him. 2. Nicander<sup>1</sup> however says that he was the son, not of Oenone, but of Helen and Alexander, speaking of him as follows:—

There was the tomb of fallen Corythus,  
Whom Helen bare, the fruit of marriage-rape,  
In bitter woe, the Herdsman's<sup>2</sup> evil brood.

### XXXV

#### THE STORY OF EULIMENE

1. In Crete Lycastus fell in love with Eulimene, the daughter of Cydon, though her father had already betrothed her to Apterus, who was at that time the most famous man among the Cretans; and he used to consort with her without the knowledge of her father and her intended spouse. 2. But when some of the Cretan cities revolted against Cydon, and easily withstood his attacks, he sent ambassadors to inquire of the oracle by what course of action he could get the better of his enemies, and the answer was given him that he must sacrifice a virgin to the heroes worshipped in the country. 3. Cydon, on hearing the oracle's reply, cast lots upon all the virgins of his people, and, as the gods would have it, the fatal lot fell upon his own daughter. Then Lycastus, in fear for her life, confessed that he had corrupted her and had indeed been her lover for a long time;

<sup>1</sup> See title of No. IV.

<sup>2</sup> Paris.

## THE LOVE ROMANCES OF PARTHENIUS

μᾶλλον ἐδικαίον αὐτὴν τεθνάναι. 4. ἐπειδὴ δὲ ἐσφαγιάσθη, ὁ Κύδων τὸν ἱερέα κελεύει αὐτῆς διατεμεῖν τὸ ἐπομφάλιον, καὶ οὕτως εὐρέθῃ ἔγκυος. Ἄπτερος δὲ δόξας ὑπὸ Λυκάστου δεινὰ πεποιθέναι λοχήσας αὐτὸν ἀνείλε, καὶ διὰ ταύτην τὴν αἰτίαν ἔφυγε πρὸς Ξάνθον εἰς Τέρμερα.

### ΛΣ'

#### ΠΕΡΙ ΑΡΓΑΝΘΩΝΗΣ<sup>1</sup>

Ἱστορίαι Ἀσκληπειῶδης ὁ Μυρλαεῶς Βιθυνικῶν α'

1. Λέγεται δὲ καὶ Ῥῆσον, πρὶν εἰς Τροίαν ἐπίκουρον ἔλθειν, ἐπὶ πολλὴν γῆν ἰέναι προσαγόμενον τε καὶ δασμὸν ἐπιτιθέντα· ἔτιθα δὲ καὶ εἰς Κίον ὑφικέσθαι κατὰ κλέος γυναικὸς καλῆς· Ἀργανθῶνῃ αὐτῇ ὄνομα. 2. αὕτη τὴν μὲν κατ' οἶκον εἵσταν καὶ μονὴν ἀπέστυγεν, ἄθροισαμένη δὲ κύνας πολλοὺς ἐθήρευεν οὐ μᾶλα τιὰ προσιεμένη. ἔλθων οὖν ὁ Ῥῆσος εἰς τόνδε τὸν χώρον, βία μὲν αὐτὴν οὐκ ἤγετο· ἔφη δὲ θέλειν αὐτῇ συγκυνηγεῖν, καὶ αὐτὸς γὰρ ὁμοίως ἐκείνῃ τὴν πρὸς ἀνθρώποις ὁμιλίαν ἐχθαίρειν· ἢ ἐξ ταῦτα λέξαντος ἐκείνου κατήγεσε πειθομένη αὐτὸν ἀληθῆ λέγειν. 3. χρόνον δὲ πολλοῦ διαγενομένου, εἰς

<sup>1</sup> In the MS. the number of Na XXXVI wrongly appears as the number of Na XXV. The correction is due to Nakadouski.

<sup>2</sup> For this M. Jacoby would write δ' αὖ. From the context it is really impossible to say whether she fell in love soon or late.

## THE STORY OF ARGANTHONE

but the assembly only voted all the more inflexibly<sup>1</sup> that she must die. 4. After she had been sacrificed, Cydon told the priest to cut through her belly by the navel, and this done she was found to be with child. Apterus considering himself mortally injured by Lycastus, laid an ambush and murdered him: and for that crime was obliged to go into exile and flee to the court of Xanthus at Terneræ.<sup>2</sup>

### XXXVI

#### THE STORY OF ARGANTHONE

*From the first book of the Bithyniaca of Asclepiades<sup>3</sup> of Myrlea*

1. Rhesus, so the story goes, before he went to help Troy, travelled over many countries, subduing them and imposing contributions; and in the course of his career he came to Cius,<sup>4</sup> attracted by the fame of a beautiful woman called Arganthone. 2. She had no taste for indoor life and staying at home, but she got together a great pack of hounds and used to hunt, never admitting anybody to her company. When Rhesus came to this place, he made no attempt to take her by force; he professed to desire to hunt with her, saying that he, like her, hated the company of men; and she was delighted at what he said, believing that he was speaking the truth. 3. After some considerable time had passed,

<sup>1</sup> Not, I think, as a punishment for her unclastity: they thought that Lycastus was trying to save her life by a trumped-up story.

<sup>2</sup> In Lycia.

<sup>3</sup> A grammarian, who probably lived at Pergamus in the first century a.c.

<sup>4</sup> A town in Bithynia.

## THE LOVE ROMANCES OF PARTHENIUS

πολὺν ἔρωτα παραγίνεται τοῦ Ῥήσου· καὶ τὸ μὲν πρῶτον ἡσυχάζει αἰδοῖ κατεχομένη· ἐπειδὴ δὲ σφοδρότερον ἐγίνετο τὸ πάθος, ἀπετόλμησεν εἰς λογους ἐλθεῖν αὐτῷ, καὶ οὕτως ἐβέλων ἐθέλουσαν<sup>1</sup> αὐτὴν ἐκεῖνος ἡγάγετο γυναῖκα. 4. ὕστερον δὲ πολέμου γενομένου τοῖς Τρωσί, μετήεσαν αὐτὸν οἱ βασιλεῖς ἐπικούρου· ἡ δὲ Ἀργανθῶνη, εἴτε καὶ δι' ἔρωτα ὅς πολὺς ὑπῆν αὐτῇ, εἴτε καὶ ἄλλως καταμαντευομένη τὸ μέλλον, βαδίζειν αὐτὸν οἰκ εἶα. Ῥήσος δὲ μαλακιζόμενος τῇ<sup>2</sup> ἐπιμονῇ οἰκ ἠνέσχετο, ἀλλὰ ἦλθεν εἰς Τροίαν καὶ μαχομένος ἐπὶ ποταμῷ, τῷ νῦν ἀπ' ἐκείνου Ῥήσῳ καλουμένῳ, πληγεὶς ὑπὸ Διομήδους ἀποθνήσκει. 5. ἡ δὲ ὡς ᾔσθετο τεθνηκότος αὐτοῦ, αὐτὴς ἀπεχώρησεν εἰς τὸν τόπον εἰθα ἐμίγη πρῶτον αὐτῷ, καὶ περὶ αὐτὸν ἀλωμένη θαμὰ ἐβόα τοῦτομα τοῦ Ῥήσου· τέλος δὲ σῖτα καὶ ποτὰ μὴ<sup>3</sup> προσιεμένη διὰ λύπην ἐξ ἀνθρώπων ἀπηλλύγη.

### ΠΑΡΘΕΝΙΟΥ ΝΙΚΑΕΟΥ ΠΕΡΙ ΕΡΩΤΙΚΩΝ ΠΑΘΗΜΑΤΩΝ

<sup>1</sup> ἐθέλουσαν (not in the MS.) was rightly supplied by Rieu.  
<sup>2</sup> τῇ is not in the MS. Rohde first showed how this passage was to be taken: the older editors used to change μαλακιζόμενος into μάλα καυχιόμενος.

<sup>3</sup> A preliminary emendation by Rohde. The MS. has οἶνα καὶ ποταμῷ, from which no οὐτω can be extracted.

## THE STORY OF ARGANTHONE

she fell deeply in love with him : at first, restrained by shame, she would not confess her affection ; but then, her passion growing stronger, she took courage to tell him, and so by mutual consent he took her to wife. 4. Later on, when the Trojan war broke out, the princes on the Trojan side sent to fetch him as an ally<sup>1</sup> ; but Arganthone, either because of her very great love for him, or because she somehow knew the future, would not let him go. But Rhesus could not bear the thought of becoming soft and unwarlike by staying at home. He went to Troy, and there, fighting at the river now called Rhesus after him, was wounded by Diomed and died. 5. Arganthone, when she heard of his death, went once more to the place where they had first come together, and wandering about there called unceasingly " Rhesus, Rhesus " ; and at last, refusing all meat and drink for the greatness of her grief, passed away from among mankind.

THE END  
OF  
THE LOVE ROMANCES  
OF  
PANTHENION OF NICAEA

<sup>1</sup> If he could once have got his horses into Troy, the town would have been impregnable ; but he was surprised and killed on the first night of his arrival.



## FRAGMENTS



## FRAGMENTS

1. Schol. Pind. *Isthm.* ii. 68. Παρθένιος ἐν τῇ Ἀρήτῃ<sup>1</sup> τὸ δυνεμε<sup>2</sup> ἀντὶ τοῦ ἀνύγνωθι.

2. Hephaest. *Enchir.*, p. 6<sub>v</sub>. Παρθένιος ἐπικήδειον εἰς Ἀρχελαΐδα γράφων ἐλεγειακόν, τὸν τελευταῖον μόνον στίχον ἀντὶ ἐλεγείου ἱαμβικὸν ἐποίησεν, ἐν ᾧ τὸ ὄνομα ἐρεῖν ἐμελλεν· Ἀμυσχρὸν οὖνομ' ἔσσετ' Ἀρχελαΐδος.

3. Steph. Byz., p. 66<sub>jo</sub>. Παρθένιος ἐν Ἀφροδίτῃ Ἀκαμαντίδα<sup>3</sup> αὐτὴν φησιν.

4. Choerobosc. Schol. in *Theodas. canon.*, p. 252<sub>ss</sub>. ὅτι [κ. τὸ Ἰαλος] ἐκτείνει τὸ α, ἐδήλωσε Παρθένιος

<sup>1</sup> It is not possible to decide whether this is the *Dirige* on *Arcte* or the *Elegonikon* of *Arcte* mentioned by Suidas (see Introduction) as among Parthenius' works. In the *Corpus Inscriptionum Graecarum*, iv. 6867, is an inscription (printed by Martini on p. 8 of his edition of Parthenius) which was found near Rome (perhaps at Hadrian's Villa at Tivoli), but unfortunately greatly damaged and incomplete. This describes how the tomb on which it was placed originally bore a poem in which Parthenius lamented the death of his wife *Arcte*. The *Arcto* had risen, damaging the tomb and defacing the poem, and it was restored by Hadrian and a new inscription placed upon it. <sup>2</sup> MSS. *δυνεμε*, corrected by Valckenaeer.

<sup>3</sup> Stephanus appears to refer this epithet to the town of *Acamantium* in Phrygia, but it is doubtless really derived from a promontory in Cyprus named *Acamas*, which is mentioned by the Elder Ptolemy in his *Natural History*, v. 129, and by Ptolemy and Strabo.

## FRAGMENTS

1. *The Scholiast on Pindar's Isthmianus ii.* 68. Parthenius in his *Arete* uses ἀνέπε for ἀνέγρθε, "read."

2. *Hephæstion*,<sup>1</sup> *Enchiridion*, p. 6<sub>9</sub>. Parthenius wrote a dirge on Archelais in elegiacs, but made the last line, in which he had to introduce the name of his subject, an iambic instead of a pentameter: *Holy and undepiled shall the name of Archelais be.*

3. *Stephanns*<sup>2</sup> of *Byzantium*, p. 56<sub>10</sub>. Parthenius in his *Aphrodite*<sup>3</sup> calls her<sup>4</sup> *Acamantis*.

4. *Choeroboscus*,<sup>5</sup> *Scholia on the Canons of Theodorus*, p. 232<sub>24</sub>. Parthenius in his poem on *Blus* shows that

<sup>1</sup> Of Alexandria, a writer on metre in the age of the Antonines.

<sup>2</sup> A geographical writer of the late fifth or early sixth century A.D.

<sup>3</sup> Also mentioned by Suidas as among the elegiac poems of Parthenius.

<sup>4</sup> i.e. Aphrodite.

<sup>5</sup> George Choeroboscus, a professor at the University of Constantinople, of doubtful date: Krumpholtz remarks that "he lived nearer to the sixth than the tenth century." The "Canons of Theodorus" are a collection of common-tunes on the school grammar of Dionysius Thrax—they can hardly be ascribed to Theodosius of Alexandria himself, who lived not long after 400 A.D. To them we owe the non-existent forms (e.g. *strewer*) of the paradigms of our youth.

ἐν τῷ εἰς Βίαντα εἰπών· Ἰλαος ταύτην  
δέχυνσο<sup>1</sup> πυρκαϊήν. ἔστι δὲ ἐλεγκτὸν τὸ  
μέτρον.

5. Schol. Townl. ad Hom. Il. 9<sub>14</sub>. γῆρας ἀποξύ-  
σας. Ἀττική<sup>2</sup> ἐστὶν ἡ ἔκτασις. Παρθένιος γοῦν  
ἐν Βίαντι συνέστειλεν· Ὅστις ἐπ' ἀνθρώπους  
ἐξυσεν αἰγανέας.

6. Steph. Byz., p. 213<sub>10</sub>. λέγεται καὶ Γρύ-  
ναιος Ἀπόλλων, ὡς Παρθένιος Δήλῳ.

7. Steph. Byz., p. 703<sub>16</sub>. Παρθένιος ὁ Νικαεὺς<sup>3</sup>  
Δήλῳ. Σὺν τῇ ἐγὼ Τηθύν<sup>4</sup> τε καὶ ὠγενίης<sup>5</sup>  
Στυγδοῦ ὕδωρ.

8. Steph. Byz., p. 161<sub>10</sub>. Παρθένιος ἐν Δήλῳ.  
Οὐδ' ἀπὸ τηλίτων<sup>6</sup> [τῶν πόρρω]<sup>7</sup> ἄκρα  
Βεληδονίων.

9. Etymol. genuin., s. c. Ἄρπυς· ὁ Ἔρως· ἡ  
χοῆσις παρὰ Παρθενίῳ ἐν Κριναγύρῃ· Ἀμφοτέ-

<sup>1</sup> MSS. δὲ χρυσὸς etc., corrected by Bekker.

<sup>2</sup> Meineke thought it unusual to explain an Homeric  
ἡμιστεν by Attic usage, and proposed *lactē*.

<sup>3</sup> MSS. Φωκαεὺς: corrected by Meineke.

<sup>4</sup> MSS. Τηθα: corrected by Schimanski.

<sup>5</sup> Supposed to equal Ἰεσάνος. Hesychius glosses ὠγένειον  
as πάλαιον. Some other glosses had presumably been men-  
tioned in the previous line. The whole is clearly an oath—  
possibly taken by Ieso.

<sup>6</sup> Various suggestions have been made for the correction  
of these two words—*ἐπὶ τηλίτων*, *δεῖ τηλίτων*, *ἐπὶ τηλίτων*,  
*ἀπὸ τηλίτων*.

<sup>7</sup> Schimanski saw that this was a gloss on the preceding  
words.

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the *a* in *ilaos* is long, when he says: *Do thou graciously accept the funeral pyre.* The metre is elegiac.

5. *The Townley Scholiast on Homer's Iliad* v. 644: "Stripping off, old age": the lengthening [of the *v* of ἀροξίσας] is Attic [Ionic, Meineke]. At any rate in his *Biis* Parthenius wrote: "*Who sharpened spears against men,*" [with the *v* in ἰφύσας short.]

6. *Stephanus of Byzantium*, p. 213<sub>10</sub>. The expression *Apollo of Gryai*<sup>1</sup> is also found, as in the *Delos* of Parthenius.

7. *Stephanus of Byzantium*, p. 703<sub>11</sub>. Parthenius of Nicaea in his *Delos*: *With whom [I swear also by] Tethys*<sup>2</sup> *and the water of ancient*<sup>3</sup> *Styx.*

8. *Stephanus of Byzantium*, p. 161<sub>11</sub>. Parthenius in his *Delos*: *Nor the distant lands*<sup>4</sup> *of the far-off Beledonii.*<sup>5</sup>

9. *Etymologicum genatinum*,<sup>6</sup> s. v. Ἀπρῶς: Love. So used by Parthenius in his *Crinagoras*<sup>7</sup>: *Love, the*

<sup>1</sup> Stephanus describes this as a little city belonging to the people of Myrina (in Myria, on the Euxine gulf). Virgil (*Aen.* iv. 345) also uses the expression *Gryneus Apollo*.

<sup>2</sup> A sea goddess, wife of Oceanus.

<sup>3</sup> Stephanus explains Ogonyus as an ancient deity. The word is also supposed to be a form of *Agonyus*.

<sup>4</sup> Or perhaps "the mountain tops."

<sup>5</sup> Explained by Stephanus as an *ἰδρυς* τῆς *ἑσπέρης*. Iken identifies them with the Bolendi, a people of Aquitaine, mentioned by the Elder Pliny in his *Natural History* iv. 106.

<sup>6</sup> The smaller original of our *Etymologicum magnum*.

<sup>7</sup> Perhaps addressed to the elegiac poet Crinagoras of Mitylene, who "lived at Rome as a sort of court poet during the latter part of the reign of Augustus." (Mackail.)

# PARTHENIUS

ροισ ἐπιβὰς Ἄρπυς ἐλήτσατο. εἴρηται δὲ  
παρὰ τὸ ἀρπάζειν<sup>1</sup> τὰς φρένας.

10. Steph. Byz., p. 324<sub>19</sub>. Παρθένιος ἐν Λευ-  
καδίαις.<sup>2</sup> Ἰβηρίτῃ πλεύσει ἐν αἰγιαλῷ.

11. Steph. Byz., p. 331<sub>10</sub>. Κρανίδες. συνοι-  
κία πρὸς τῷ Πόντῳ. Παρθένιος ἐν Ἀνθίππῳ.

12. Steph. Byz., p. 409<sub>15</sub>. Λάμπεια.<sup>3</sup> ὄρος  
Ἀρκαδίας. Παρθένιος Ἀνθίππῳ.

13. Steph. Byz., p. 197<sub>10</sub>. Γαλλήσιον πόλις<sup>4</sup>  
Ἐφέσου. Παρθένιος ἐν ἐπικηδείῳ τῷ εἰς  
Αἰξίθεμον.

14. Apollon. De progn., p. 92<sub>20</sub>. αἱ πληθυν-  
τικά καὶ κοινολεκτοῦνται κατ' εὐθείαν πρὸς τὰ  
Ἰώνων καὶ Ἀττικῶν, ἡμεῖς, ὑμεῖς, σφεῖς. ἔστι  
πιστώσασθαι καὶ τὸ ἀδιαίρετον τῆς εὐθείας παρ'  
Ἰωσιν ἐκ τῶν περὶ Δημόκριτον. Φερεκίδην,  
Ἐκαταῖον. τὸ γὰρ ἐν Εἰδωλοφανεῖ Ἰμέτες  
Λιόλιον περιχεύετε παρὰ Παρθενίῳ ὑπὸ

<sup>1</sup> Hesychius Ἄρπυς ἔλκεται. An improbable derivation  
has also been given to the effect that ἄρπυς is an Aeolic form  
for ἄρπυς, union, and so forth.

<sup>2</sup> Meineke would have preferred to write Acualia, and  
one of the MSS. reads Acualias. But there is nothing to  
make the form certain.

<sup>3</sup> Two of the MSS. of Stephanns read Λάμεια, and in  
another a later hand has erased the σ.

<sup>4</sup> Meineke suggested ἄρος, Martin ἄρος: ἡλίου

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*Spoiler, leaped upon both and plundered them. So cuffed from his spoiling the understanding.*

10. *Stephanus of Byzantium*, p. 324<sub>17</sub>. *Parthenius* in his *Lencartine*<sup>1</sup>: *He shall sail along the Iberian shore.*

11. *Stephanus of Byzantium*, p. 381<sub>16</sub>. *The Cranides*: a settlement in Pontus. So used by *Parthenius* in his *Anthippe*.<sup>2</sup>

12. *Stephanus of Byzantium*, p. 409<sub>15</sub>. *Lampeia*: a mountain in Arcadia. So used by *Parthenius* in his *Anthippe*.

13. *Stephanus of Byzantium*, p. 197<sub>19</sub>. *Gallesium*: a town (ad. a mountain) near Ephesus. So used by *Parthenius* in his *Dirge on Anathemis*.

14. *Apollonius*<sup>3</sup> on *Pronouns*, p. 92<sub>11</sub>. The plurals too are ordinarily used in the nominative in Ionic and Attic in the forms ἑμείς, ὑμεῖς, σφεῖς: but the uncontracted form of the nominative is also established in the Ionic writers of the school of Democritus, Pherecydes, Hecataeus. The expression *Do all of you (ὑμεῖς) bathe Acoulus*<sup>4</sup> in the *Idolophanes* of *Parthenius* must only be ascribed to poetic licence,

<sup>1</sup> Lencadia is an island, formerly a peninsula, in the Ionian Sea, opposite Acarnania. The plural form of the title is doubtful.

<sup>2</sup> *Parthenius* may possibly have treated in his *Anthippe* the story he has related in ch. xxxii. of his *Romances*. But another *Anthippe* is also known (*Apollodorus, Bibliotheca* ii. 102).

<sup>3</sup> *Apollonius Dyscolus* of Alexandria, a famous grammarian of the time of Marcus Aurelius.

<sup>4</sup> It is not even certain whether this is a proper name. There was an *Acoulus* among the wooers of *Hippodamia*.

# PARTHENIUS

ποιητικῆς ἀδείας παραληφθὲν οὐ καταφεύσεται  
διαλέκτου πιστουμένης ἑλλογίμοις συγγραφεῦσιν.

15. Steph. Byz., p. 339<sub>14</sub>. ἔστι καὶ θηλυκὸν  
Ἰσσὰς<sup>1</sup> ἐπὶ τῆς Λέσβου παρὰ Παρθενίῳ ἐν  
Ἡρακλεῖ.

16. Steph. Byz., p. 486<sub>12</sub>. Οἰνῶνη· νῆσος τῶν  
Κυκλάδων.<sup>2</sup> οἱ οἰκῆτορες Οἰνωναῖοι, ὡς Παρθέ-  
νιος Ἡρακλεῖ.

17. Etym. genuin., s.v. αὐροσχάς· ἡ ἀμπελος  
μέμνηται Παρθένιος ἐν Ἡρακλεῖ· Αὐροσχάδα  
βότρυν<sup>3</sup> Ἰκαριωνείης.

18. Etym. magnum, s.v. ἐρίσχηλος. Παρθένιος  
ἐν Ἡρακλεῖ· Ἐρίσχηλοις κορυνῆταις.

19. Steph. Byz., p. 109<sub>21</sub>. Παρθένιος ἐν Ἰφίκλῳ·  
Καὶ εἰσαλίην Ἀράφειαν.<sup>4</sup>

20. Schol. Dionys. Perieg. v. 420. ὡς Παρθέ-  
νιος ἐν ταῖς Μεταμορφώσεσι λέγει, ἐπειδὴ Μίνως  
λαβὼν τὰ Μέγαρα διὰ Σκύλλης<sup>5</sup> τῆς Νέσου

<sup>1</sup> Two MSS. have Ἰσσιός, and Salmonius proposed Ἰσσις.

<sup>2</sup> MSS. Αἰσάων· Κυκλάδων was restored by Meineke, who would also have preferred to insert μία before τῶν.

<sup>3</sup> Martini would omit βότρυν· the compiler of the Etym. genuin. goes on Ἐρεσσίης δὲ ἐν Ἐνιθαλασίᾳ τὸ παρὰ βότρυν αἶμα, and he suggests that the βότρυν in the Parthenius quotation is derived from that in the succeeding sentence. In that case the words from Parthenius, instead of forming the end of an hexameter and the beginning of another line, must be reversed, and will then form the beginning of an hexameter.

<sup>4</sup> An island, as Stephanus explains, off the Carian coast.

<sup>5</sup> This word is not in the scholion as it has come down to us with the text of Dionysius; but Eustathius (12th century)

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and cannot be considered as belying the rule of the language established by the classical writers.

15. *Stephanus of Byzantium*, p. 339<sub>16</sub>. The feminine adjective *Issus* is used by Parthenius in his *Hercules* as an epithet of Lesbos.<sup>1</sup>

16. *Stephanus of Byzantium*, p. 486<sub>18</sub>. Oenone : an island in the Cyclades. Those who live there are called *Oenonaeans*, as found in the *Hercules* of Parthenius.

17. *Etymologicum geminum*, s.v. αἶροςχάς : the vine : used by Parthenius in his *Hercules* : *The vine-cluster of the daughter of Icarus*.<sup>2</sup>

18. *Etymologicum magnum*, s.v. ἰρίσχηλος : Parthenius in his *Hercules* speaks of *The railing bearers of clubs*.<sup>3</sup>

19. *Stephanus of Byzantium*, p. 109<sub>11</sub>. Parthenius in his *Iphiclus* : *And sea-girl Atapha*.

20. *The Scholiast on Dionysius Periegetes*,<sup>4</sup> l. 420. As Parthenius says in his *Metamorphoses* : *Minos took Megara by the help of Scylla the daughter of*

<sup>1</sup> Stephanus explains that Issa was a town in Lesbos called successively Hupora, Pelagia, and Issa.

<sup>2</sup> Erigone. For her connexion with Bacchus and wine see Hyginus, *Fab.* 130.

<sup>3</sup> See κορυφῆρες and κορυφῆρες in Liddell and Scott's *Lexicon*.

<sup>4</sup> More than one Iphiclus was known to Greek mythology. The most celebrated was one of the Argonauts.

<sup>5</sup> A geographer who wrote in verse in the second century A.D. The scholia probably date from the fourth or fifth century.

produced a commentary on him which includes the text of the scholia in a better form. He gives ἰρίσχηλος.



θυγατρός, ἐρασθείσης αὐτοῦ καὶ ἀποτε-  
μούσης τῆς κεφαλῆς τοῦ πατρὸς τὸν  
μόρσιμον πλόκαμον καὶ οὕτως αὐτὸν  
προδοῦσης, ἐννοηθεὶς ὡς ἡ πατέρα προ-  
δοῦσα οὐδενὸς ἂν ποτε ραδίως<sup>1</sup> φείσαιοτο,  
προσδήσας αὐτὴν πηδαλῖον νεῶς ἀφῆκεν<sup>2</sup>  
ἐπισύρεσθαι τῇ θαλάσσῃ,<sup>3</sup> ἔστ'<sup>4</sup> εἰς ὄρνεον  
ἢ κόρη μετεβλήθη.

21. Steph. Byz., p. 401<sub>18</sub>. Κώρυκος<sup>5</sup> πόλις  
Κιλικίας· Παρθένιος Προπεμπτικῶ.

22. Steph. Byz. ap. Eustath. ad Hom. Il. 2<sup>η</sup>  
κώμη Κιλικίας ἐστὶ Γλαφύραι καλουμένη, ἀπέ-  
χουσα Ταρσοῦ τριάκοντα σταδίους πρὸς δύσιν, ἐν  
ᾗ πηγὴ ὑπὸ ῥωγάδος καταρρέουσα καὶ συνιοῦσα  
τῷ εἰς Ταρσὸν εἰσβάλλοντι ποταμῷ· περὶ ἧς  
Παρθένιος γράφων ἄλλα τε λέγει καὶ ὅτι

παρθένος ἡ Κιλικίων εἶχεν ἀνακτορίην.<sup>6</sup>  
ἀγχίγαμος δ' ἔπειλεν, καθαρῶ δ' ἐπεμαί-  
νετο Κύδνῳ

<sup>1</sup> So Eustathius; the MSS. of the scholia, ῥαδίως.

<sup>2</sup> The words ἐπὶ τῇ νεῇ ἀφῆκεν are found in Eustathius, not in the MSS. of the scholia.

<sup>3</sup> At this point followed the words ἔθεν Σαρωνικὸς ὄρνος ὁ νότος δαλύβη, which must have crept in from elsewhere. Immediately before the quotation from Parthenius the Scholiast had been describing the Isthmus of Corinth, and, after naming the two seas on either side of it, explains the name "Saronic" of one of them as being derived from a certain hunter Saron who was drowned there.

<sup>4</sup> So Martini for the MSS. 371.

<sup>5</sup> cf. fig. 24.

<sup>6</sup> In the text παρθένος Κιλικίων ἀνακτορίην ἔχουσα, omitting

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*Nirus*; she fell in love with him and cut off her father's fateful lock<sup>1</sup> of hair and thus betrayed him; but Minos thought that one who had betrayed her father would certainly have no pity upon anybody else, so he tied her to the rudder of his ship and let her drag after him through the sea, until the maiden was changed into a bird.<sup>2</sup>

21. *Stephanus of Byzantium*, p. 401<sub>15</sub>. *Corycus*: a city in Cilicia, mentioned by Parthenius in his *Propempticon*.<sup>3</sup>

22. *Stephanus of Byzantium* quoted by *Eustathius* on *Homer's Iliad* 2<sub>117</sub>. There is a village in Cilicia called Glaphyræ, thirty furlongs to the west of Tarsus, where there is a spring that rises from a cleft rock and joins the river<sup>4</sup> that flows towards Tarsus. Among what Parthenius writes about it are the following lines: . . . A maiden<sup>5</sup> who held the lordship among the Cilicians: and she was nigh to the time of wedlock, and she doted upon pure<sup>6</sup> Cydnus,

<sup>1</sup> A purple lock: as long as it was intact on his head, no enemy could prevail against him.

<sup>2</sup> For a slightly different version of the story, in which Scylla becomes the sea-monster so well known to us in epic poetry, see Hyginus *Fab.* 193.

<sup>3</sup> Properly, a poem written to accompany or escort a person, or to wish him good cheer on his way, like Horace *Odes* i. 3, *Sic te daret potens Cypri*. <sup>4</sup> The Cydnus.

<sup>5</sup> Her name appears to have been Cornætho.

<sup>6</sup> Because of his cold, clear waters.

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34 in the next line. The metrical form was restored by Hermann.

Κύπριδος ἐξ ἀδύτων πυρσὸν ἀναψάμενη,  
εἰσόκε μιν Κύπρις πηγὴν θέτο, μῖξε δ'  
ἔρωτι  
Κύδνου καὶ νύμφης ὑδατόεντα γάμον.

23. Etym. genuin., ε.ν. Ἀῶος ποταμὸς τῆς  
Κύπρου . . . καὶ ὄρος τι ὠνομίσθη Ἀῶιον,  
ἐξ οὗ β' ποταμῶν φερομένων, Σιτρίχου<sup>1</sup> καὶ  
Ἀπλιέως, τὸν ἕνα τούτων ὁ Παρθένιος Ἀῶον  
κέκληκεν.

24. Ibid. ἡ διὰ τὸ πρὸς τὴν ἡῶ τετραμμένην  
ἔχειν τὴν ῥύσιν, καθά φησιν ὁ Παρθένιος·  
Κωρυκίων σεύμενος ἐξ ὀρέων ἀνατολικῶν  
δυντων.

25. Etym. genuin., ε.π. δρύψελον·<sup>2</sup> τὸ λέμμα,  
ὁ φλοιός. Παρθένιος οἶον Οὐδὲ πόροι ῥίξης  
δρύψελα Ποντιάδος. παρὰ τὸ δρύψαι, ὃ  
ἐστι λεπίσαι· δρύψελον γὰρ ὁ ἀποδρυπτόμενος  
φλοιός.

26. Ibid. καταχρηστικῶς δὲ καὶ φύλλον  
δρύψελον ἐπὶ τοῦ σελίνου ὁ Παρθένιος.

<sup>1</sup> MSS. Σιτρίχου, corrected by Martini.

<sup>2</sup> Here and below the MSS. wrongly give ἐρύψελον.

<sup>1</sup> Some have suspected that this fragment comes from Parthenius' *Metamorphoses* (cf. frg. 2); but this is quite doubtful, and it is likely that the *Metamorphoses* were written in hexameters.

<sup>2</sup> The Sotrachus. This fragment has something to do with

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fanning within her a spark from the innermost altar of Cyprus' fame, until Cyprus turned her into a spring, and made in love a watery match betwixt Cydnus and the maid.<sup>1</sup>

23. *Etymologicum geographicum*, s.v. Ἀῶς: A river in Cyprus. . . . There was a mountain called Aotian, from which flowed two rivers, the Setrachus and the Aplieus, and one<sup>2</sup> of them Parthenius called the *Aous*.

24. *Ibid.* Or, because its<sup>2</sup> flow was towards the East (ἑστος), as Parthenius says of it: *Hurrying from the Corycian<sup>4</sup> hills, which were in the East.*

25. *Etymologicum geographicum*, s.v. δρύψαλον: peel, husk. Parthenius uses it in such an expression as *Nor would she (?) furnish peelings of Pontic<sup>3</sup> mol.* The derivation is from δρίπτω, to scrape, which is the same as to peel: δρύψαλον is the scraped-off husk.

26. *Ibid.* Parthenius also uses δρύψαλον, a scraping, as a term of contempt for the leaf of the parsley.

Adonis (cf. frg. 37), of whom Aous was another name: the Setrachus was the scene of the loves of Venus and Adonis.

<sup>1</sup> This is rather confusing, because Parthenius is now speaking not of the Aous in Cyprus, but of another river of the same name in Cilicia.

<sup>2</sup> Cf. frg. 21.

<sup>3</sup> The famous poisons of Colchis.

27. *Anth. Pal.* xi. 130 (Pollianus) :

τοὺς κυκλῶνς τούτους, τοὺς αὐτὰρ ἔπειτα λέγοντας  
μισῶ, λωποδύτας ἄλλοτρίων ἐπέων,  
καὶ διὰ τούτ' ἐλέγοις ἐπέχω πλέον· οὐδὲν ἔχω  
γάρ

Παρθενίου κλέπτειν ἢ πάλι Καλλιμάχου.  
Θηρὶ μὲν οὐατόεντι γενοίμην, εἴ ποτε γράψω,  
εἰκελός, Ἐκ ποταμῶν χλωρὰ χελιδόνια.<sup>1</sup>  
οἱ δ' οὕτως τὸν Ὅμηρον ἀναιδῶς λωποδυτοῦσιν,  
ὥστε γράφειν ἤδη μῆνιν ἄειδε θεά.

28. *Etym. geogr.*, s.v. Ἐρκύνιος δρυμός· ὁ τῆς  
Ἰταλίας ἐνδοτάτω· Ἀπολλωνίος ἐν δ' Ἀργοναυτι-  
κῶν καὶ Παρθένιος· Ἀλλ' ὅτ' ἀφ' ἐσπερίης  
Ἐρκυνίδος ὤρετο γαίης.

29. *Parthenius Narr. amat.* xi. 4, γ. v.

30. *Aulus Gellius Noct. Att.* xiii. 27 (al. 26). De  
versibus quos Vergilius sectatus videtur Homeri  
ac Parthenii. Parthenii poetas versus est : Γλαύκῳ

<sup>1</sup> MS. χελιδόνες; the correct form was restored by H. Stephanus. We know from Eustathius on Homer's *Iliad* II, p. 817, and 23, p. 1412, that Callimachus used the description *the warts of a donkey*, so that we can be sure that the other expression quoted from the elegy belongs to Parthenius.

<sup>2</sup> Perhaps a grammarian, and of about the time of Hadrian. But nothing is certainly known of him.

<sup>3</sup> Strictly, the cyclic poets were the continuers of Homer and the poets of the "cycle" of Troy. But here all the modern epic writers are doubtless included, as in the famous poem (*Anth. Pal.* xii. 42) in which Callimachus is believed to

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27. *Pollianus*<sup>1</sup> in the *Palatine Anthology* xi. 130: I hate the cyclic<sup>2</sup> poets, who begin every sentence with "But then in very deed," plunderers of others' epics; and that is why I give more time to elegists, for there is nothing that I could wish to steal from Parthenius, or again from Callimachus.<sup>3</sup> May I become like "a beast with long, long ears" if I ever write of "green swallow-moor from out the river beds"; but the epic writers pillage Homer so shamelessly that they do not scruple to put down "Sing, Muse, Achilles' wrath."

28. *Etymologicus geminum*, s.v. Ἑρκύνιος δρυμός. The Hercynian<sup>4</sup> forest: that inside Italy. So Apollonius in the fourth book<sup>5</sup> of his *Argonautica* and Parthenius: *But when he set forth from that western Hercynian land.*

29. *Parthenius, Love Romances* xi. 4. See p. 295.

30. *Aulus Gellius*,<sup>6</sup> *Noctes Atticae* xiii. 27 (al. 26). Of the lines of Homer and Parthenius which Virgil seems to have imitated. The line *To Glaucus and*

have attacked Apollonius of Rhodes, Ἐχέλαω τὸ πέλαιον τὸ κυκλιόν.

<sup>1</sup> Lucian also compares Callimachus with our author. See Introduction.

<sup>2</sup> The Hercynian forest known to history was in Germany, between the Black Forest and the Hartz. But it appears that in early days all the wooded mountains of central Europe were called *Hercynia* by the ancients, and that the use of the word was afterwards narrowed down.

<sup>3</sup> l. 640.

<sup>4</sup> A dilettante scholar of the middle and end of the second century A.D., interested in many points of Latin literary criticism.

καὶ Νηρήϊ· καὶ εἰναλίῳ Μελικέρτῃ. Eum  
versum Vergilius aemulatus est, itaque fecit duobus  
vocalibus venusto immutatis parem: Glaucos et  
Panopaeos et Inoo Melicertae.<sup>1</sup>

Macrobius Sat. v. 18. Versus est Parthenii, quo  
grammatico in Graecis Vergilius usus est: Γλαύκῳ  
καὶ Νηρήϊ καὶ Ἰνώῳ Μελικέρτῃ.<sup>2</sup>

31. Schol. Dionys. Perieg. v. 456. ἐνταῦθα  
εἰσιν αἱ στήλαι τοῦ Ἡρακλέους· ὁ δὲ Παρθένιος  
Βριάρεω τὰς στήλας φησὶν εἶναι·

Μάρτυρα δ' ἄμμιν τῆς ἐπὶ Γαδείρῃ λίπεθ'  
οἶμον.<sup>3</sup>  
ἀρχαίου Βριαρεῶος ἀπ' οὐνομα τὸ πρὶν ἀράξας.

32. Choerobosc. Schol. in Theodos. canon., p.  
252<sup>n</sup>. τὸ Ἰλαος συνεσταλμένον ἔχον τὸ α, οἷον  
ὡς παρὰ Παρθενίῳ· Ἰλαος, ὡς Τρέναϊε.

33. Etym. Gud., s.v. ἀργεῖφόντης· ὁ Ἑρμῆς  
παρ' Ὀμήρῳ καὶ παρὰ πολλοῖς· παρὰ δὲ Σοφο-

<sup>1</sup> Both here and in the citation from Macrobius the form  
Nηρῆϊ is found, which was corrected by Joseph Scaliger.

<sup>2</sup> Georg. I. 437.

<sup>3</sup> In Anth. Pal. vi. 164 there is an epigram by Lucilius  
(who lived in the time of Nero), or by Lucian, in which the  
line is quoted in the form Γλαύκῳ καὶ Νηρῆϊ καὶ Ἰνῶ καὶ  
Μελικέρτῃ. This is perhaps a direct reminiscence of Virgil—  
the subject is the same as in the passage of the Georgics,  
shipwrecked mariners' votive offerings for their saved lives.

<sup>4</sup> MSS. τῶν.

<sup>5</sup> MSS. αἰετῶν. There are various ways of reconstituting  
this line, for which see Martini's edition. Some have made it  
into a pentameter: some into the parts of two hexameters.

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*Nereus and the sea-god Melicertes* is from the poet Parthenius: this line Virgil copied, and produced a translation, changing two words with the most exquisite taste: "To Glaucus and Nereus and Melicertes, Ino's son."

Macrobious,<sup>1</sup> *Saturnalia* v. 18. The following verse is by Parthenius, who was Virgil's tutor in Greek: *To Glaucus and Nereus and Melicertes, Ino's son.*

31. *The Scholiast on Dionysius Periegetes*, l. 456. There<sup>2</sup> are the columns of Hercules; but Parthenius calls them the columns of Briareus<sup>3</sup>; *And he left us a witness of his journey to Gades, taking away from them their ancient name of old-time Briareus.*<sup>4</sup>

32. *Cheroboscus, Scholia on the Canons of Theodosius*, p. 252<sup>5</sup>, Ἰλαός with the α short, as in Parthenius: *Be favourable (Ἰλαός),<sup>6</sup> O Hymenæus.*

33. *Etymologicum Gudianum*, s. v. ἀργυρόφωτος: <sup>7</sup> an epithet applied to Hermes in Homer and many other

<sup>1</sup> Macrobious lived at the end of the fourth and beginning of the fifth centuries, and often (as in this instance) founded his work on that of Aulus Gellius. He has altered the line of Parthenius into closer conformity with the Virgilian imitation, so belying Gellius' evidence, who tells us that two words were changed.

<sup>2</sup> At Cadix.

<sup>3</sup> The famous Titan with an hundred arms.

<sup>4</sup> As the quotation is about Hercules, some have wished to refer it to the poem from which frgs. 15-18 are taken.

<sup>5</sup> cf. frg. 4. The words in the present passage would probably come from an Epithalamium.

<sup>6</sup> An epithet which used to be translated "slayer of Argus," but now supposed to mean "bright appearing."



κλεῖ καὶ ἐπὶ τοῦ Ἀπόλλωνος, καὶ παρὰ Παρθενίῳ  
καὶ ἐπὶ τοῦ Τηλέφου.

34. Apoll. *De adverb.*, p. 127, τὸ πλήρες τῆς  
φωνῆς ἀκούουσιν ὡς ἐμοί, ὡς ἔχει καὶ παρὰ  
Παρθενίῳ· Ὡς ἐμὲ<sup>1</sup> τὴν τὰ περισσά.

35. Steph. Byz., p. 643<sub>xy</sub> Τυφρηστός· πόλις  
τῆς Τραχίνος ὀνομασθεῖσα ἀπὸ τῆς τέφρας  
Ἰηρακλείους ἢ ἀπὸ Τυφρηστοῦ υἱοῦ Σπερχειοῦ.  
τὸ ἰθνηκὸν Τυφρήστιος. καὶ τὸ οὐδέτερον Παρ-  
θίνιος· Τυφρήστιον αἶπος.<sup>2</sup>

36. Etym. genuin., s.v. Δείκελον· λέγεται δὲ  
καὶ δεικῆλον. σημαίνει δὲ ἄγαλμα ἢ ὁμοίωμα . . .  
εὐρηται<sup>3</sup> γὰρ διὰ τοῦ η, εὐρηται δὲ καὶ δεικῆλον  
παρὰ Παρθενίῳ· Δείκελον Ἰφιγόνους.<sup>4</sup>

37. Steph. Byz., p. 176<sub>xy</sub> ἀπὸ γὰρ τῆς εἰς ος  
εἰθείας ἢ διὰ τοῦ ιτης παραγωγὴ πλεονάζει μᾶ  
συλλαβῇ, ὡς τόπος τοπίτης, Κανωπίτης ὁ  
Ἄδωνις παρὰ Παρθενίῳ.

38. Steph. Byz., p. 202, Γενέα· κώμη Κορίνθου,  
ὁ οἰκίστωρ Γενεάτης . . . . τινὲς τὰς ἀπὸ ταύτης

<sup>1</sup> It will be observed that the grammarian is explaining  
ὡς ἐμοί, but cites an instance of the use of ὡς ἐμὲ.

<sup>2</sup> MSS. *εἶσι*; corrected by Salmasius.

<sup>3</sup> The MSS. are here rather corrupt: this reading, a com-  
bination of that presented by the two best, gives the  
required sense, though it is hardly probable that it exactly  
represents the original.

<sup>4</sup> MSS. Ἰφιγόνους. Meineke restored Ἰφιγόνους, which is  
found in Euripides.

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writers: in Sophocles to Apollo as well, and in Parthenius to *Telephus*.<sup>1</sup>

34. *Apollonius Dyscolus on Adverbs*, p. 127. The full phrase<sup>2</sup> is ὡς ἐμοί, just as we find in Parthenius: *Woe is me (ὡς ἐμὲ) [that am suffering] all too much.*

35. *Stephanus of Byzantium*, p. 643.<sub>31</sub> Typhrestus, a city in Trachis,<sup>3</sup> so called either from the ashes (τέφρα) of Hercules or from Typhrestus the son of Spercheius. The gentile adjective is Typhrestius, which Parthenius uses in the neuter: *The Typhrestian height.*

36. *Etymologicum genikion*, s.v. εἰκὼν: also εἰκῆλον, meaning an image or likeness. It is found with an η, and also as εἰκῆλον in Parthenius: *The image of Iphigenia.*

37. *Stephanus of Byzantium*, p. 176.<sub>32</sub> When words ending in -ites are derived from words ending in -os, they are one syllable longer than their originals, as τανίτης from τόπος, and Adonis<sup>4</sup> is called Canopites (of Canopus) by Parthenius.

38. *Stephanus of Byzantium*, p. 202. Genea: a village in the territory of Corinth; a man who lives there is called Geneates . . . . Some call the women

<sup>1</sup> Son of Hercules and king of Mysia. He was wounded before Troy by the spear of Achilles, and afterwards healed by means of the rust of the same weapon.

<sup>2</sup> Of which εμοί or εμὲ is the shortened form.

<sup>3</sup> In central Greece, on the borders of Doris and Locria: it contained Mount Oeta, where Hercules ascended his pyre. It is thus just possible that this fragment, like 15-18, also comes from the *Hercules* of Parthenius.

<sup>4</sup> cf. frg. 23, which also seems to refer to Adonia.

καλοῦσι Γενειάδας, ὡς Παρθένιος. τιὰς δὲ  
Γενεία γράφουσιν.

39. Steph. Byz., p. 266<sub>1x</sub>. . . .<sup>1</sup> Παρθένιος δὲ  
Ἐλεφαντίδα αὐτὴν φησιν.

40. Steph. Byz., p. 273<sub>2</sub>. Ἐπίδαμνος· πόλις  
Ἰλλυρίας . . . . τὸ ἔθνικόν Ἐπιδάμνιος. εὔρηται  
παρὰ Παρθενίῳ καὶ διὰ διφθόγγου.<sup>2</sup>

41. Steph. Byz., p. 124<sub>1r</sub>. Μαγνησία· πόλις  
παρὰ τῷ Μακίῳ καὶ χώρα . . . . ὁ πολίτης  
Μάγνης . . . . τὸ θηλυκὸν Μάγνησσα παρὰ  
Καλλιμάχῳ καὶ Μαγνησίς<sup>3</sup> παρὰ Παρθενίῳ καὶ  
Μαγνήτις παρὰ Σοφοκλεῖ.

42. Steph. Byz., p. 463<sub>1r</sub>. Μύρκινος· τόπος καὶ  
πόλις κτισθεῖσα παρὰ τῷ Στρυμόνι ποταμῷ. τὸ  
ἔθνικόν Μυρκίνιος καὶ Μυρκινία· Παρθένιος δὲ  
Μυρκινίαν αὐτὴν φησιν.

43. Steph. Byz., p. 465<sub>7</sub>. οἱ δὲ ἀπὸ Μύτωνος  
τοῦ Ποσειδῶνος καὶ Μυτιλήνης· ὅθεν Μυτωνίδα  
καλεῖ τὴν Λέσβον Καλλίμαχος ἐν τῷ τετάρτῳ.  
Παρθένιος δὲ Μυτωνίδας τὰς Λεσβικὰς<sup>4</sup> φησιν.

44. Etym. græcūm, κ.ρ. δροίτη· ἡ πύελος· ὃ δὲ  
Αἰτωλὸς φησι τὴν σκάφην ἐν ᾗ τιθηνεῖται τὰ  
ἡμέρη· Παρθένιος δὲ τὴν σορόν, καὶ Αἰσχίλος.

<sup>1</sup> The designation of the place in lost. Isaac Vossius  
suggested Ἐλεφαντίνα πόλις Αἰγύπτου. <sup>2</sup> i.e. Ἐπιδάμνιος.

<sup>3</sup> Some editors would prefer to write Μαγνησίς, the form  
found in Nonnus (Iliaca, x. 322).

<sup>4</sup> We should perhaps read Λεσβαί or Λεσβας.

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of It *Geneiades*, as does Parthenius. Some write the name of the village with a T, *Tenea*.

39. *Stephanus of Byzantium*, p. 266<sub>13</sub>. [*Elephantine*<sup>1</sup>: a city of Egypt;] but Parthenius calls it *Elephantia*.

40. *Stephanus of Byzantium*, p. 273<sub>2</sub>. *Epidamnus*: a city of Illyria . . . . The gentile derivative is *Epidannius*, but it is also found in Parthenius with a diphthong, *Epidamnicius*.

41. *Stephanus of Byzantium*, p. 424<sub>19</sub>. *Magnesia*: a city on the Maeander, and the surrounding country . . . . The citizen of it is called *Magnes* . . . . the feminine *Magnessa* in Callimachus, *Magnesia* in Parthenius, and *Magnetis* in Sophocles.

42. *Stephanus of Byzantium*, p. 463<sub>14</sub>. *Myrcinus*: a place and the city founded on the river Strymon. The gentile derivatives are *Myrcinius* and *Myrcinia*, the latter called *Myrcinnia* by Parthenius.

43. *Stephanus of Byzantium*, p. 465<sub>1</sub>. Some [say that Mytilene was so named] from Myton the son of Posidon and Mytilene. Whence Callimachus in his fourth book calls Lesbos *Mytonis* and Parthenius calls the women of Lesbos *Mytonides*.

44. *Etymologium geniumum*, s.v. *ῥοίση*. A bathing-tub. The Aetolian poet<sup>2</sup> so calls a cradle in which nurses put children: Parthenius and Aeschylus<sup>3</sup> use it for a bier.

<sup>1</sup> The town on the island just north of Syene or Assuan.

<sup>2</sup> Alexander Aetolus: see *Love Romances* xiv, p. 302.

<sup>3</sup> *Agamemnon* 1540.

45. Choerob. *de Orthogr.* (Cramer's *Anecd.* Oxon. ii. 266<sub>10</sub>). Ταύχειρα· εἰ, ἐπειδὴ καὶ εὔρηται καὶ χωρὶς τοῦ ἰ παρὰ Παρθενίῳ· ἐκείνος γὰρ εἶπεν Ταυχέρσιος τὸ ἔθνηκον.

Cyrrill. *Lex.* (Cramer's *Anecd.* Paris. iv. 191<sub>31</sub>). Ταύχειρα· πόλις Λιβύης· Ταυχερίων γοῦν ὁ Παρθένιος.

46. Etym. genuin., s.v. ἡλαίνω· τὸ μοραίνω, καὶ ἡλαίνουσα παρὰ Παρθενίῳ.

47. Steph. Byz. p. 472. Νέμαυσος· πόλις Γαλλίας· ἀπὸ Νεμαύσου Ἡρακλείδου, ὡς Παρθένιος.

[48. Ps.-Apul. *de Orthogr.* § 64. At Phaedra indignata filium patri incusavit quod se appellasset; qui dirae in filium iactavit, quae ratas fuerunt, a suis enim equis in rabiem venis discriptus est. Sic illam de se et sorore ultionem scripsit Lupus Anilius; idem scribit in Helene tragoedia: Parthenius aliter.]

† It is clear that something is here lost, and Martini would insert (from Steph. Byz. p. 66) ὁ καλεῖται Ταυχέρσιος καὶ Ταρχήσιος, "the inhabitant of it is called both Tauchenius and Tarcherius."

‡ MSN. Ἰταλίας. But it is impossible to describe Ninus as being in Italy, and it was rightly emended to Γαλλίας by Xylander.

§ Meineke suggests *ultionem*.

45. *Cheroboscus* on *Orthography* (*Cramer's Anecdota Oxoniensis*, ii. 266<sub>13</sub>). *Taucheira*, spelt with an *ei* though it is also found without the *i* in *Parthenius*, who uses *Taucherius* as the gentile derivative.

*Cyril's*<sup>1</sup> *Lexicon* (*Cramer's Anecdota Parisiensia* iv. 191<sub>11</sub>). *Taucheira*: a city of Libya . . . *Parthenius* at any rate uses the form *Taucherius* [in the genitive plural].

46. *Etymologicum genuinum*, s.c. ἡλαίνω<sup>2</sup> 'To be mad. The expression ἡλαίνουσα, *wandering*, is found in *Parthenius*.

47. *Stephanus of Byzantium*, p. 472. *Nemausus*, a city of Gaul, so-called from *Nemausus*, one of the *Heraculæ*, as *Parthenius*<sup>3</sup> tells us.

[48. *Lucius Caecilius Minutianus Apuleius* on *Orthography*,<sup>4</sup> §. 64. But *Phaedra* in anger accused *Hippolytus* to his father of having made an attempt upon her virtue. He cursed his son, and the curses were fulfilled; he was torn to pieces by his own horses which had gone mad. This is the description of the vengeance that overtook him and his sister given by *Lupus Anilius*. The same description is given (?) in the tragedy called *Helena*: *Parthenius* relates it differently.]

<sup>1</sup> A *Lexicon* ascribed to St. Cyril, Patriarch of Alexandria.

<sup>2</sup> To wander, and so, to be wandering in mind.

<sup>3</sup> Meineke thought that this might perhaps refer to the other *Parthenius*, of *Placencia*.

<sup>4</sup> This work is a forgery by *Caelius Rhodiginus*, Professor at Ferrara 1504-1512, so that we need not consider the points raised by the quotation.



THE ALEXANDRIAN EROTIC  
FRAGMENT



# THE ALEXANDRIAN EROTIC FRAGMENT

## I

THIS was first published by Bernard P. Grenfell in a volume entitled *An Alexandrian Erotic Fragment and other Greek Papyri, chiefly Ptolemaic*, Oxford, 1896, and may now most conveniently be found in the miscellaneous pieces at the end of the fourth edition of O. Crusius' *editio minor* of Herodas, Teubner, 1905. The most important critical articles upon it were those of Otto Crusius (*Philologus* 55 (1896), p. 353), Ulrich von Wilamowitz-Moellendorf (*Nachrichten von der Königl. Gesellschaft der Wissenschaften zu Göttingen*, 1896, *Phil.-hist. Klasse*, p. 209), Weil (*Revue des études grecques*, ix. p. 169), Blass (*Jahrb. f. class. Phil.* 1896, p. 147), and A. Mancini (*Rivista di Storia Antica*, ii. 3. [Messina, 15 June, 1897], p. 1).

## II

The text is found on the back of a contract dated a.c. 173; palaeographical considerations forbid it to be regarded as written later than the end of the second century a.c.

Its first editor described it as "a kind of declamation in character, the lament of some Ariadne for her Theseus, written in half poetical, half rhetorical prose, remarkable for the somewhat harsh elisions and frequent asyndeta." We have several examples

## INTRODUCTION

in Greek literature of the παρακλαυσίθυρον, or melancholy serenade of a lover at his mistress's closed door: this is of the same kind with the sexes reversed. Blass regarded it as more like a μελέτη or exercise on some such theme as τίνας ἂν εἶποι λόγους κέρη ἀπολειφθεῖσα ἐπὶ τοῦ δραστοῦ: but its real passion and very poetical form seem to make it something better than a rhetorical exercise.

Crusius and v. Wilamowitz-Moellendorf both regard it as something more than poetical prose: as verse, loosely-constructed it is true, but still verse. The best "scheme" is that written out at length by the latter of the two scholars in his article cited above: but I am not satisfied that, even with the violences to which he occasionally subjects it and with the metrical liberties which he allows, he has been able to prove his point. I should prefer to compare it with the rhyming prose into which the ordinary narration in Arabic literature sometimes drops: and to say that it has a strong poetical and metrical<sup>1</sup> element, rather than that it is itself verse.

It is more than doubtful whether it can be regarded as in the direct line of descent of the Greek Romance. It is possible, however, to find many parallels to its language and sentiments in the frequent rhetorical love-appeals found throughout the Novelists, and its influence on the Romance, though collateral and subsidiary, is not negligible. Its comparatively early date makes it of especial value to us.

<sup>1</sup> The foot which occurs throughout is the dochmiac - - - - or its equivalents and developments. The second half of the second paragraph and the whole of the third are written almost entirely in this measure.

## THE ALEXANDRIAN EROTIC FRAGMENT

(Col. 1.) 'Εξ ἀμφοτέρων γέγον' αἵρεσις· ἐξευ-  
γίσμεθα· τῆς φιλίας Κύπρις ἐστ' ἀνάδοχος.  
οὐδὲν μ' ἔχει ὅταν ἀναμνησθῶ ὥς με κατεφίλει  
ἐπιβούλως μέλλων με καταλιμπά(ει)ν, ἀεστα-  
στασίης εὐρετής· καὶ ὁ τὴν φιλίαν ἐκτικῶς  
ἐλαβέ μ' ἔρως. οὐκ ἀπαναίναμαι αὐτὸν ἔχουσ'  
ἐν τῇ διανοίᾳ.

Ἄστρο φίλα καὶ συνερῶσα πότνια εὐξ μοι  
παράπεμψον ἔτι με νῦν πρὸς δὴ ἢ Κύπρις ἔγδοτον<sup>1</sup>  
ἄγει μ[ε] καὶ ὁ πολὺς ἔρως παραλαβὼν· συνο-  
δηγὸν ἔχω τὸ πολὺ πῦρ τὸ ἐν τῇ ψυχῇ μου  
καίόμενον ταῦτά μ' ἀδικεῖ, ταῦτά μ' ὀδυνᾷ. ὁ  
φρεναπάτης ὁ πρὸ τοῦ μέγα φρονῶν, καὶ ὁ τὴν  
Κύπριν οὐ φάμενος εἶναι τοῦ ἔρῳς μοι<sup>2</sup> αἰτίαν, οὐκ  
ἤνεγκε λίαν τὴν τυχοῦσαν ἡδικίαν.

Μέλλω μαίνεσθαι, ζήλος γὰρ μ' ἔχει καὶ κατα-  
κόομαι καταλελειμμένη. αὐτὸ δὲ τοῦτό μοι τοὺς  
στεφάνους βάλε οἷς μεμονωμένη χρωτισθῆσομαι.  
κύριε, μή μ' ἀφῇς, ἀποκεκλει(κλει)μένην δέξαι μ'·  
εὐδοκῶ ζῆλῳ δουλεύειν, ἐπιμανοῦς ὁρᾶν. μέγαν  
ἔχει πόνον, ζηλοτυπεῖν γὰρ δεῖ, στέγειν, καρτερεῖν·

<sup>1</sup> We should write *ἐχδοτον*.

<sup>2</sup> This passage is extremely uncertain and difficult. For  
see *aitias* Grenfell says that *potestas* is possible, and Hunt  
has suggested *ποικίλος*. The following *οὐκ* might possibly  
be *ἐν*, and *λίαν τῇ* might also be read as *ἐν τῇ*.

## THE ALEXANDRIAN EROTIC FRAGMENT

(Col. 1.) From both of us was the choice: we were united: Cypris is the surety of our love. Grief holds me fast when I remember how he traitorously kissed me, meaning to desert me all the while, the contriver of inconstancy. Love, the stabler of friendship, overcame me; I do not deny that I have him ever within my soul.

Ye dear stars, and thou, lady night, partner of my love, bring me even now to him to whom Cypris leads me as slave and the great love that has taken hold upon me: to light me on my way I have the great fire that burns in my soul: this is my hurt, this is my grief. He, the deceiver of hearts, he that was aforetime so proud and claimed that Cypris had nought to do<sup>1</sup> with our love, hath brought upon me (?) . . . this wrong that is done me.

I shall surely go mad, for jealousy possesses me, and I am all asire in my deserted state. Throw me the garlands—this at least I must have—for me to lie and hug them close, since I am all alone. My lover and lord, drive me not forth, take me in, the maid locked out: I have good will to serve thee zealously, all mad to see thee.<sup>2</sup> Thy case hath great pain: thou must be jealous, keep

<sup>1</sup> Reading *παρὰ τὴν*. The following words are quite uncertain; Crusius thinks *ἀνέμω* more probable than *ἐνέμω*, and doubts *ἀλὰ*; Blaes reads *ἔργον ἐμόν*.

<sup>2</sup> The alternative is to put a stop after *δουλοῦμαι*, and then to read *ἐμπαρὲς ἐπὶ* closely with the following words.

# THE ALEXANDRIAN EROTIC FRAGMENT

ἐὰν δ' ἐνὶ προσκάθει<sup>1</sup> μόνον, ἄφρων ἔσει· ὁ γὰρ  
μονιὸς ἔρως μαίνεσθαι ποιεῖ.

Γίνωσχ' ὅτι θυμὸν ἀνίκητον ἔχω ὅταν ἔρις  
λάβῃ με· μαίνομ' ὅταν ἀναμ[νη]σθῶ εἰ μονοκοι-  
τήσω, σὺ δὲ χρωτίζεσθ' ἀποτρέχεις. νῦν ἀν-  
οργισθῶμεν. εὐθὺ δεῖ καὶ διαλύεσθαι· οὐχὶ διὰ  
τοῦτο φίλους ἔχομεν, οἳ κρινούσι τίς ἀδικεῖ;

Col. 2 is very fragmentary.

νυν οὐ μὴ ἐπι[	
έρω κυριε του [	
νυν μὲν οὐθε[	
πλυτης ο[	
δυνησομαι :	5
κοιτασον ης εχ[	
ικανως σου εν[	
κυριε πως μα[	
πρωτος με πειρ[	
κυρι αν ατυχ[η]ς ου[	10
οπυασθωμεθα εμωι[. .]εδε[. . . .] επι	
τηδαιως αισθεσθω μ[. .]ται[	
εγω δε μελλω ζηλουν τω[	
δουλ[. . . .] ταν διαφορου η[	
ανθρ[ωπου]ς ακριτως θαυμαζεις	15
με[. . . . .]φ[ο]ρη προσικου δω	
θαυ[μα] . . . . .[χριαν] κατειδεν ο	
σχω[. . . . .]τω τοιμτηη επι[	
κου[. . . . .]ε[ν]ησισα νηπια συ δε κυριε	
και [ . . . . . ]μεν [	20
λελαλ[ηκ] . . . . . πε[ρι] εμην[	

<sup>1</sup> We must write προσκάθει.

## THE ALEXANDRIAN EROTIC FRAGMENT

thine own counsel, endure: if thou<sup>1</sup> fix thy heart on one alone, thou must lose thy senses; a love of one, and one alone, makes mad.

Know that I have a heart unconquerable when hate takes hold upon me. Mad am I when I think that here I lie alone, while thou dost fly off to harlotry. But come, let us cease from this fury: yes, we must quickly be reconciled; why else have we common friends, but to judge who is in the wrong?

(Col. II. The words are too fragmentary to make any attempt at translation possible. On the whole, it appears as if the reconciliation hinted at were taking place. *σείραρον* . . . *ἑνὸς θώμεθα* . . . "let us put the seal on it by a fresh union," and she will again be his faithful slave.)

<sup>1</sup> With considerable hesitation I have regarded the whole of this passage as an address by the girl to herself. In the next paragraph she turns to the lover.



THE NINUS ROMANCE



# THE NINUS ROMANCE

## THE FIRST FRAGMENT

The first column is so incomplete that it is necessary to print it line by line, showing the probable number of letters absent in each case. A dot beneath a letter means that the reading of it is uncertain.

### A I

.....]	πλουσι [ . . ]	νον	
.....]	αρεισι π[ . . .		
.....]	ο σφύδρα ἐρῶν		
.....]	όμενον [ . . . ]	α	
.....]	ὑπολαμβ[ίν]ων		5
.....	κίν]δυνον ἐν ᾧ		
.....]	ν τῆς εὐχ[ῆ]ς ἀ-		
.....]	ελπίδα [ . . . ]	α	
.....]	πολὺ καὶ ηγενη		
.....]	ξιν αἰδῶς ἀ[π]ε		10

1 π ? ρ . . ? α .

4 Probably κ or χ before α. 9 ε ? σι.

10 (? γυναιξίν). Faint traces of the {π}.

## THE NINUS ROMANCE

### I

THE papyrus was first published by Ulrich Wilcken in *Hermes* 28 (1893), p. 161. Help towards establishing the text may be found in Schubart, *Pap. Gr. Herol.* 18 (a facsimile), and in articles by Enea Piccolomini (*Rendiconti della R. Accademia dei Lincei* V. II. (1893), p. 313), Lionello Levi (*Rivista di Filologia* 23 (1895), p. 1), and Giuliano Vitelli (*Studi Italiani di Filologia classica* 2, p. 297). Piccolomini has written on the literary value of the fragment in the *Nuova Antologia* 46 (130), p. 490: and perhaps the best estimate of its position in the history of Greek fiction is to be found in the work of Otmar Schissel von Fleschenberg, *Entwicklungsgeschichte des griechischen Romanes im Altertum* (Halle, 1913), p. 14.

### II

The papyrus comes from Egypt—we do not know with certainty from what part of the country. On the back of it are written some accounts of the year A.D. 101: the writing of the Romance is careful and calligraphic, and experts have considered that it may be dated between A.C. 100 and A.D. 50. It consists

# THE NINUS ROMANCE

.....]	ν θάρσος. ὁ δὲ	
.....]	ειν ἐβούλ[ετ]ο	
.....ε]	με καὶ ταῦτα	
.....]	κησαν τῶν α[. . .	
.....τ]	ῶν γονέων α[. . .	15
.....]	ω πλανή[σ]εσθαι	
.....]	χρόνους ἐν οἷς	
.....]	ορον καὶ ἀπει	
.....]	ης φυλάξειν	
.....]	οκει ἀποθα-	20
.....τῆ]	ς φυλακῆ[ς] τῶν	
.....]	γενήσεσθαι	
.....πρ]	ὸς τ[ῆ]ν ἀναβο-	
λῆν	τῶν γάμων] ἀλλὰ δέξ[ε]σ-	
θαι	.....]	25
.....]	λαμεν δουλω	
.....]	λέγοντα κ[α]	
.....]	μεν οὐδὲ τὸ	
.....]	η ὑπέμειναν	
.....]	αὐτὸ βουλομε-	
.....]	τὴν πείραν	30
.....]	ς ἐνένεγκεν	

13 Faint traces of the ε.

20 Before αρει an ε or a λ, not a δ.

25 A γ or τ before απει.

27 The line should possibly be ended w'ith a [ν.

## INTRODUCTION

of two unconnected fragments, and I have printed the texts in the order of their original publication by Wilcken: there are the remains of five columns on the first, and three on the second. It is quite doubtful whether this order is correct: in the first (A) the hero, Ninus, and the heroine (unnamed), deeply in love with one another, approach each the other's mother and set forth their love, asking for a speedy marriage; in the second (B) the young couple seem to be together at the beginning, but almost immediately Ninus is found leading an army of his Assyrians, with Greek and Carian allies, against the Armenian enemy. If this is the right order of the fragments there is comparatively little missing: but it seems to me on the whole rather more probable that the order should be reversed, in which case it is more likely that there is a large gap between them, and B may be near the beginning of the story, while A will come almost at the end, shortly before their final and happy union. Ninus is doubtless the mythical founder of Nineveh, and his beloved may perhaps be the famous Semiramis, who is represented as younger and more innocent than the Oriental queen of mythology. Early as the Romance is, compared with our extant Greek novels, there are resemblances with them in language and in the situations, and it may be regarded as in the direct line of descent of them all. It would take too long here to attempt to estimate its exact place in Greek fiction; the arguments will be found in the articles mentioned above. Much of the papyrus is so fragmentary that restoration and translation are highly conjectural.

οὔτε ὁ Νίνος οὔτε ἡ παῖς ἐτόλ-  
μα, προειλο]γο τοὺς  
συγγενεῖς, ἐ]θάρρουν γὰρ ὑμ-  
φότεροι πρὸς τ]ῆς τηθίδας μάλ- 33  
λον ἢ πρὸς τὰς ἑαυτῶν μητέρας. ὁ  
δὲ Νίνος ἤδη π]ρὸς τὴν Δερ-  
κέλαν διαλεγόμε]νος. "ὦ μήτηρ,"

[A II.] εἶπεν, "εὐορέησας ἀφίγμαι καὶ εἰς τὴν σὴν  
ὄψιν καὶ εἰς τὰς περιβολὰς τῆς ἐμοὶ τερπνοτάτης  
ἀνεψιᾶς· καὶ τοῦτο ἴστωσαν μὲν οἱ θεοὶ πρῶτον,  
ὥσπερ δὴ καὶ ἴσασιν· τεκμηριώσομαι δὲ κύγῳ  
τάχα καὶ τῷ νῦν λόγῳ· διελθὼν γὰρ τοσαύτην  
γῆν καὶ τοσοῦταιν δεσπόσας ἐθνῶν ἢ δορικτήτων  
ἢ π[α]τρίῳ κράτει θεραπευόντων με καὶ προσ-  
κυνούντων ἰδυναμην εἰς κόρον ἐκπλήσαι πᾶσαν  
ἀπόλαυσιν· ἦν τε ἂν μοι τοῦτο ποιήσαντι δι'  
δλάττονος<sup>1</sup> ἴσως ἢ ἀνεψιὰ πόθου· νῦν δὲ ἁδιά-  
φθορος ἐληλυθὼς [ὑπὸ] τοῦ θεοῦ νικῶμαι καὶ ὑπὸ  
τῆς ἡλικίας· ἐπτακαίδέκατον ἔτος ἄγω καθ' ὅπερ  
οἶσθας καὶ ἐνεκρίβην μὲν εἰς ἄνδρας ἤδη πρὸ  
ἑναιαυτοῦ. παῖς δὲ ἄχρὶ νῦν εἰμὶ νήπιος. καὶ εἰ  
μὲν οὐκ ἦσθάνομην Ἀφροδίτης, μακάριος ἂν ἦν  
τῆς στερρότητος. νῦν δὲ [τ]ῆς ὑμετέρας θυγατρὸς  
οὐκ [.]ισχροῦ<sup>2</sup> ἀλλὰ ὑμῶν ἐβελησάμ[εν] αἰ]χ-  
μύλωτος ἄχρι τίνος ἐαλωκὼς ἀρνήσομαι;

32 A correction, perhaps τ, before the first ο.

37, 38 Lev1: Νίνος δέμουσι πρὸς τὴν Δορκέλαν τραπέ-  
με]νος . . . Vitulli: μὲν οὖν Νίνος πρὸς τὴν Δορκέλαν  
ἀφαιόμε]νος. . .

<sup>1</sup> Between δάττονος and ἴσως an ο, marked for omission by two dots above it.

<sup>2</sup> Only the top half of these letters remains. There seems to be no trace of writing after the ω. The word is presumably αἰσχροῦς.

## THE FIRST FRAGMENT

(A I.) Ninus and the maiden were both equally anxious for an immediate marriage. Neither of them dared to approach their own mothers—Thambe and Derecia, two sisters, the former Ninus' mother, the latter the mother of the girl—but preferred each to address themselves to the mother of the other: for each felt (l. 34) more confidence towards their aunts than towards their own parents. So Ninus spoke to Derecia: "Mother," (A II.) said he, "with my oath kept true do I come into thy sight and to the embrace of my most sweet cousin. This let the gods know first of all—yes, they do know it, and I will prove it to you now as I speak. I have travelled over so many lands and been lord over so many nations, both those subdued by my own spear and those who, as the result of my father's might, serve and worship me, that I might have tasted of every enjoyment to satiety—and, had I done so, perhaps my passion for my cousin would have been less violent: but now that I have come back uncorrupted I am worsted by the god of love and by my age; I am, as thou knowest, in my seventeenth year, and already a year ago have I been accounted as having come to man's estate. Up to now I have been nought but a boy, a child: and if I had had no experience of the power of Aphrodite, I should have been happy in my firm strength. But now that I have been taken prisoner—thy daughter's prisoner, in no shameful wise, but agreeably to the desires both of thee and her, how long must I bear refusal?

“Καὶ ὅτι μὲν οἱ ταύτης τῆς ἡλικίας ἄνδρες ἱκανοὶ  
 γαμεῖν, δῆλον· πόσοι γὰρ ἄχρι πεντεκαίδεκ[α] ἐφ’ ἑ-  
 λιχθησαν ἐτῶν ἀδιείφθοροι; νόμος δὲ βλάπτει με  
 οὐ γεγραμμένος, ἄλλως δὲ ἴθι φλυάρῃ πλ[η]ρού-  
 μενος, ἐπειδὴ [Α III] παρ’ ἡμῖν πεντεκαίδεκα ὥς  
 ἐπὶ τὸ πλεῖστον ἐτῶν γαμοῦνται παρθένοι· ὅτι  
 δὲ ἡ φύσις τῶν τοιούτων συνόδων κάλλιστος  
 ἐστὶ νόμος, τίς ἂν εὖ φρονῶν ἀντείποι; τετρα-  
 καίδεκα ἐτῶν κυοφοροῦσιν γυναῖκες καὶ τινες  
 μ[η] Δία καὶ τίκτουσιν· ἡ δὲ σὴ θυγάτηρ οὐδὲ  
 γαμήσεται; δὴ ἔτη περιμείνωμεν, εἰ ποῖς ἂν;  
 ἐκδεχώμεθα, μήτηρ, εἰ καὶ ἡ τύχη περιμενεῖ·  
 θνητὸς δὲ ἄνθρωπος θνητὴν ἡρμოსάμην παρθένον  
 καὶ οὐδὲ τοῖς κοινοῖς τούτοις ὑπεῖβ[υ]νος εἰμι  
 μόνον, νόσοις λ[ε]γ[ω] καὶ τύχῃ πολλαῖς καὶ τοὺς  
 [ἐπ’] τῆς οἰκείας ἐστίας ἡρεμοῦντας αἰ[α]ιρούσῃ·  
 ἀλλὰ ναυτιλίας μ’ ἐκδέχονται καὶ ἐκ πολέμων  
 πόλεμοι καὶ οὐδὲ ἄτολμος ἐγὼ καὶ βοηθὸν ἀσφα-  
 λείας δειλίαν προκαλυπτόμενος, ἀλλ’ οἷον [ο]ἶσθας,  
 ἵνα μὴ φορτικὸς ὦ λ[ε]γ[ω]ν· σπ[ε]υσάτω δὴ ἡ  
 βασιλεία, σπ[ε]υσάτω ἡ ἐπιθυμία, σπ[ε]υσάτω τὸ  
 ἡστυθμητὸν καὶ ἀτέκμαρτον τῶν ἐκθ[ε]χομένων  
 με χρόνων, προλαβ[έ]τω τι καὶ φθίῃτω καὶ τὸ  
 μονογεν[ε]ς ἡμῶν ἀμφοτέρων, ἵνα κἂν ἄλλως ἡ  
 τύχη κακ[ή]ν τι βουλευῇται περὶ ἡμῶν, κατα-  
 λείπωμεν ὑμῖν ἰσχύρα· ἀναιδῆ<sup>1</sup> τάχα με ἐρεῖς  
 περὶ τοι[ούτων] διαλεγόμενον· ἐγὼ δὲ ἀναιδὴς ἂν  
 ἦμην λυθρῇ [Α IV.] πειρῶν καὶ κλεπτομένην  
 ἀπόλαυσιν ὑρπίζων καὶ νυκτὶ καὶ μέθῃ καὶ  
 θερ[μ]ποῦντι καὶ τιθηνῷ κοινούμενος τὸ πάθος

<sup>1</sup> Wilkies had originally read ἀλλὰ δέ, but Καίβο’s ἀναιδὴς is clearly far superior.

## THE FIRST FRAGMENT

"That men of this age of mine are ripe for marriage, is clear enough: how many have kept themselves unspotted until their fifteenth year? But I am injured by a law, not a written law, but one sanctified by foolish custom, that [A III.] among our people virgins generally marry at fifteen years. Yet what sane man could deny that nature is the best law for unions such as this? Why, women of fourteen years can conceive, and some, I vow, even bear children at that age. Then is not thy daughter to be wed? 'Let us wait for two years,' you will say: let us be patient, mother, but will Fate wait? I am a mortal man and betrothed to a mortal maid: and I am subject not merely to the common fortunes of all men—diseases, I mean, and that Fate which often carries off those who stay quietly at home by their own fire-sides; but sea-voyages are waiting for me, and wars after wars, and I am not the one to shew any lack of daring and to employ cowardice to afford me safety, but I am what you know I am, to avoid vulgar boasting. Let the fact that I am a king, my strong desire, the unstable and incalculable future that awaits me, let all these hasten our union, let the fact that we are each of us only children be provided for and anticipated, so that if Fate wills us anything amiss, we may at least leave you some pledge of our affection. Perhaps you will call me shameless for speaking to you of this: but I should indeed have been shameless if I had privily (A IV.) approached the maiden, trying to snatch a secret enjoyment, and satisfying our common passion by the intermediaries of night or wine, or servants, or tutors<sup>1</sup>:

<sup>1</sup> A male nurse or foster-father, like *τραπεύς* in *Parthenia* vi. 4.



# THE NINUS ROMANCE

οὐκ ἀναιδὴς δὲ μητρὶ περὶ γάμων θυγατρὸς  
εὐπταίων διαλεγόμενος καὶ ἀπαιτῶν ἃ ἔδωκας καὶ  
δεόμενος τὰς κοινὰς τῆς [ο]ικίας καὶ τῆς βασι-  
λείας ἀπάσης εὐχὰς μὴ εἰς τοῦτον ἀναβάλλεσθαι  
τὸν καιρὸν.<sup>1</sup>

Ταῦτα πρὸς βουλομένην ἔλεγε τὴν Δερκείαν  
καὶ τύχ[α] ἐβιάσατο τοὺς περὶ τούτων ποιή-  
σασθαι λόγους· ἀκκισαμένη δ' οὖν βραχεία συνη-  
γορήσε[ι]ν ὑπισχνεῖτο. τῇ κόρῃ δ' ἐν ὁμοίοις  
πύθεσιν οὐχ ὁμοία παρρησία των λόγων ἦν πρὸς  
τὴν Θάμβην. ἡ γὰρ παρθένος ἐντὸς τῆς γυναι-  
κωνίτιδ[ος] ζῶσα οὐκ εὐπρεπεῖς ἐπο[ί]ει τοὺς  
λόγους αὐτῆς· αἰτ[ου]μένη δ' ἃ καιρὸν ἔδάκρυσε  
καὶ ἐβο[ύ]λετό τι λέγειν, [ἐν τῷ δ' ἄρξ]ασθαι  
ἀπεπαύετο· [τύχα δὲ μ]έλλησιν αὐτόμ[ατ]ον  
[σημ]ίηνασα λόγου τὰ χεῖλη μὲν ἂν διῆρε καὶ  
ἀνέβλεψεν ὡς περ τ[ι] λείψουσα. ἐφθέγγετο ἔξ  
τελε[ί]ως οὐδὲν κατερρήγνυ[το δὲ] αὐτῆς δάκρυα,  
καὶ ἡρι[θαίνο]ντο μὲν αἱ παρειαὶ πρὶς τὴν ε[ι]δῶ  
τῶν λόγων· ἐξ ἱ[πο]γύου δὲ πάλιν ἀρχομένη[ς]  
[βούλε]σθαι<sup>1</sup> λέγειν ὡχραίνοντο, καὶ]

[Λ V.]<sup>2</sup> τὸ δῖος μεταξὺ [ἦν φόβου  
καὶ ἐπιθυμίας, καὶ [ὀκνοῦσης μὲν  
αἰδοῦς, θρασυνομέ]νον δὲ καὶ  
τοῦ πύθου, ὑποδείξ[ου]σης δὲ  
τῆς γνώμης, ἐκύ[μαινε σφόδρα  
καὶ μετὰ π]ολλοῦ κ[λόνον· ἡ δὲ Θάμ-  
βη τὰ [δαίερ]να ταῖς χ[ερσιν ὑπο]μύττο[υσα

<sup>1</sup> The dominant suggests περιβλεῖσθαι.

The first six lines of this column are very incomplete. I have printed in the text Diels' restoration (quoted by Piccon-  
bonini), but it must be regarded as far from certain. Levi

## THE FIRST FRAGMENT

but there is nothing shameful in me speaking to thee, a mother, about thy daughter's marriage that has been so long the object of thy vows, and asking for what thou hast promised, and beseeching that the prayers both of our house and of the whole kingdom may not lack fulfilment beyond the present time."

So did he speak to the willing Derecia, and easily compelled her to come to terms on the matter: and when she had for a while dissembled, she promised to act as his advocate. Meanwhile although the maiden's passion was equally great, yet her speech with Thambe was not equally ready and free; she had ever lived within the women's apartments, and could not so well speak for herself in a fair shew of words: she asked for an audience—wept, and desired to speak, but ceased as soon as she had begun. As soon as she had shewn that she was desirous of pleading, she would open her lips and look up as if about to speak, but could finally utter nothing: she heaved with broken sobs, her cheeks reddened in shame at what she must say, and then as she tried to improvise a beginning, grew pale again: and (A V.) her fear was something between alarm and desire and shame as she shrink from the avowal; and then, as her affections got the mastery of her and her purpose failed, she kept swaying with inward disturbance between her varying emotions. But Thambe wiped away her tears with

proposes a slightly different arrangement: did for *and* at the end of A IV., with a colon after *δὲ* (A V., l. 1): then *μεταθ* [*γὰρ ὅν ἐμοί*] *καὶ ἐπιθυμίας καὶ [σπεύδειας]* αἰδέει, *θρασύνομι* [*ὅν μὲν αὖ*] *πρό*. . .

πρὸς αὐτὴν βαρύνει καὶ ὅτι βούλοιτο δια-  
 λίσσασθαι· ὥς δὲ οὐδὲν [ἤνυσεν], ἀλλὰ ὁμοίως ἢ  
 παρθένος κατείχετο κακοῖν, "Ἀπαιστος τοῦτό-  
 μοι λόγου κάλλιον." ἡ [ἱάμβη] διαλέγεται, "μή  
 τι μῆμψῃ τὸν ἐμὸν υἱόν· οὐδὲν μέν γάρ  
 τετύλμηκεν οὐδὲ θύρασεν ἡμῖν ἀπὸ τῶν κατορθω-  
 ματων καὶ τροπαίων ἐπαγε(λθὼν) οἷα πολε-  
 ματικῆς πεπ(αρρήν)κεν<sup>1</sup> εἰς σέ· τάχα δὲ κ(οῖ)δὲ  
 τας<sup>2</sup>· ὡπᾶς τοιοῦτου γενομένου εἶδες]. Βραδύς  
 ὁ νόμος τοῖς μακαρίοις γύμων; σπεύδει δ(ὲ)  
 γαμῖν<sup>3</sup>· ὁ ἐμὸς υἱός· οὐδὲ διὰ τ(οῦ)το κλαίεις  
 βιασθῆναί σε ἐ(ἑ)ῖν<sup>4</sup>· ἅμα μιδιώσα<sup>5</sup> περιέ-  
 βαλλεν αὐτὴν καὶ ἡσπύζετο· (διὰ δέος δέ)<sup>6</sup>  
 φθίγξασθαι μὲν τι οὐδέ τότ(ε) ἐτόλμησεν ἡ κόρη,  
 [παλ(λομένην) δὲ τὴν καρδίαν τοῖς] στέρνοις  
 αὐτῆς προσβ(ί)στα καὶ λιπαρέστερον κατα-  
 φιλοῦσα τοῖς τε πρότερον δάκρυσι καὶ τῇ τότε  
 χαρῇ μόνο(ν) οὐχ(ὲ) καὶ λίλος ἔδοξεν εἰ(ν)α(ῖ) ὦν  
 ἐβούλετο. συνῆλθον οἷ(ν) αἱ ἀδελφαὶ καὶ προτέρα  
 μιν [ἡ Δερκεία, "Περὶ σπουδαίων," ἔψ(η) . . .

<sup>1</sup> See [Dale]. With ken had perhaps πεπ(ε)ρα(ν)εν.

<sup>2</sup> Vitelli: τάχα δε αἰὶς ἀν(ε)ῖς τοιοῦτον γενομένου.  
 αὐτὰ βραδύς . . .

<sup>3</sup> Dale thinks that there is hardly room for γαμῖν in the  
 margin, and that the sense does not require it.

<sup>4</sup> See also Dale for μιδιώσα.

<sup>5</sup> Dale: καὶ χάραξ(ε) or [χαρ(ή)ξ(ε)].

## THE FIRST FRAGMENT

her hands and bade her boldly speak out whatever she wished to say. But when she could not succeed, and the maiden was still held back by her sorrow, "This," cried Thambe, "I like better than any words thou couldst utter. Blame not my son at all: he has made no over-bold advance, and he has not come back from his successes and his victories like a warrior with any mad and insolent intention against thee: I trust that thou hast not seen any such intention in his eyes. Is the law about the time of marriage too tardy for such a happy pair? Truly my son is in all haste to wed: nor needest thou weep for this that any will try to force thee at all": and at the same time with a smile she embraced and kissed her. Yet not even then could the maiden venture to speak, so great was her fear (or, her joy), but she rested her beating heart against the other's bosom, and kissing her more closely still seemed almost ready to speak freely of her desires through her former tears and her present joy. The two sisters therefore met together, and Derecia spoke first. "As to the actual (marriage ?)," said she . . . .

# THE NINUS ROMANCE

## THE SECOND FRAGMENT<sup>1</sup>

### B I

.....] οὐ γὰρ ἀπελείφθη  
 ..... τ]ῆς μητρὸς ἐν το-  
 ..... ἀλλ' ἤκο]λούθησεν ἀκα-  
 τίσχεται] καὶ περιερρηγμέ-  
 νος καὶ οὐδ]αμῶς ἱεροπρεπῆς 6  
 ... ἐκλαι]ε δακρύων καὶ κο-  
 ..... ἐ]χε τοῦ σχήματος  
 ..... ]ειρχθεὶς ἄτε με-  
 ..... ἀνα]πνέεισάν τε αὐ-  
 τὴν ἐκ κλί]νης καὶ βουλομέ- 10  
 νην ..... ]αι ταῦτα πῖέσας  
 ..... ταῖς χ]ερσὶν ὁ Νίνος  
 ἔλεγε "Ὅστι]ς εἰπῶν σοι με  
 ..... ]θενὼν ἔστω καὶ  
 ..... τ]ῆς μητρὸς καὶ η 13  
 ..... ] οὕτως ἄγομε-  
 ..... κ]αὶ τάχα πού κ' αὐτὸ

<sup>1</sup> Perhaps an interview between Ninus and the maiden. He asks for a rapid accomplishment of his desires, and when she jumps up from the couch on which she is sitting and would leave him, he restrains her, pointing out that he has no designs to overcome her virtue, but only desires an honorable marriage. The young couple spend all their days together.

<sup>2</sup> The simile seems to have divided up the words . . . .  
 ἀρχαῖα τοιαῦτα. The attempts which have been made to com-

# THE SECOND FRAGMENT

.....]	οὐ δὴ βούλομαι	
.....]	ην μᾶλλον ἢ πρό-	
τερον .....	]κίεσθαι· οὐδ' αὖ-	20
.....]	σαμ[.] ὑπονοη-	
.....]	στις ἔστω· του	
.....]	ὁμοσθέντα το	
.....]	κου πεπιστευ-	
..... οἱ]	ἐξ πανήμε-	23
ροι συνήσαν]	ἀλλήλοις ὅσα μὴ	
ὑπο τῶν στρατιωτ]	ικῶν ἀφείλ-	
κετο, οὐδ' ἐλ]	λιπῶς ὁ ἔρως ἀνερ	
εθίζων . . . .]	κέρω μὲν τὸ	
.....]	φι' αἰτήσεως ἄμ	30
φοτερ . . . .]	δεῖς τὰς ἐπι	
..... χ]	ερσὶ διαξεύξε-	
ως . . . .]	μενος· οὐπω	
ἐξ τοῦ ἥρος ἀκ]	μάζοντος	
.....]	γος Ἀρμενι-	35
.....]	μοση	

(Two lines missing.)

plete this column by Piccolomini, and, to a less extent, by Lavi and Diels, seem to me too hazardous to be recorded.

11 *sq.* Perhaps βουλευθ(ην ἀνέλχισθ)αι, ταῦτα, πείσαι [ταῖς αἰτοῦ χ]ερσίν, . . .

23 The letters *exa-* might also be read *-αλ-*.

25 The traces of letters visible before *δε* might well form part of *ol*.

29 Possibly an *e* before *κέρω*.

31 Before *-δεῖς* perhaps a *τ* or a *π*.

# THE NINUS ROMANCE

## B II

ἀνόπλου<sup>1</sup> συγκροτεῖν τῶν ἐπιχωρίων. δοκοῦν  
 δὴ καὶ τῷ πατρὶ τὸ Ἑλληνικὸν καὶ Καρικὸν ἅπαν  
 σύνταγμα καὶ μυριάδας Ἀσσυρίων ἐπιλέκτους  
 ἐπὶ πεζὰς καὶ τρεῖς ἱππέων ἀναλαβὼν ὁ Νίνος  
 ἐλέφαντας τε πεντήκοντα πρὸς τοῖς ἑκατὸν  
 ἤλαυνε καὶ φόβος μὲν ἦν κρυμῶν καὶ χιόνων  
 περὶ τὰς ὀρείους ὑπερβολάς. παραλογώτατα δὲ  
 θῆλυς καὶ πολὺν θειεώτερος τῆς ὥρας ἐπιπεσὼν  
 νότος λῦσαι τε ἰδυνήθη τὰς χιόνας καὶ τοῖς  
 ὁδεύουσιν ἐπεικῇ<sup>2</sup> τῆ[ρ]α π[α]ρ[α]σ[χ]εῖν ἐλ[πί]δος τὸν  
 αἴρα παρασχεῖν. ἐμόχθησαν δὲ τ[αῖς] διαβάσεσιν<sup>3</sup>  
 τῶν ποταμῶν μᾶλλον ἢ ταῖς διὰ τῶν ἡερφρειῶν  
 πορείαις καὶ ὀλίγος μὲν τις ὑποζυγίων φθύρος  
 καὶ τῆς θεραπείας ἐγένετο· ἀπαθὴς δὲ ἡ στρατιὰ  
 καὶ ἀπ' αὐτῶν ὧν ἐκινδύνευσε θρασυτέρα κατὰ  
 τῶν πολεμίων διεσίσωστο. νενικηκυῖα γὰρ ὁδῶν  
 αἰπορίας καὶ μεγέθη ποταμῶν ὑπερβάλλοντα  
 βραχὺν εἶναι πόρον ὑπελείμβανε μεμνηνὸς ἐλεῖν  
 Ἀρμενίους. εἰς δὲ τὴν ποταμίαν ἐμβάλων ὁ  
 Νίνος καὶ λείαν ἐλασάμενος πολλὴν ἐρυμνὸν  
 περιβύλλεται στρατόπεδον ἐν τινι πεδίῳ· δέκει  
 τε ἡμέρας ἀναλαβὼν μάλιστα τοὺς ἐλέφαντας ἐν  
 ταῖς πορείαις ἀποτε-[B III.] -τρυνμένους ὡς ἐχ-  
 [ρίνοισι ὁρᾷ] μετὰ πολλῶν ὀρμώντας μυριμύδων  
 ἐξαγαγῶν τὴν δύναμιν παρατάττε[ι·] κατέστησε]  
 δὲ τὴν μὲν ἱππ[α]ν ἐπὶ τῶν] κεράτων, ψειλοῦς<sup>4</sup>

<sup>1</sup> There seems hardly room for a π at the beginning of this word. <sup>2</sup> We should write ἐπεικῇ

<sup>3</sup> A dot over the ν, possibly to signify that it should be omitted.

<sup>4</sup> ψειλοῖς—we should ordinarily write ψειλοῖς. cf. μετώσα κρηται.

## THE SECOND FRAGMENT

(Ninus has gone to the wars, and is making his dispositions against the Armenian enemy.)

B II. . . . According to the instructions of his father, Ninus took the whole body of the Greek and Carian allies, seventy thousand chosen Assyrian foot and thirty thousand horse, and a hundred and fifty elephants, and advanced. What he most had to fear were the frosts and snows over the mountain passes: but most unexpectedly a gentle south wind, much more summer-like than the season would warrant, sprang up, both melting the snow and making the air temperate to the travellers beyond all that they could dare to hope. They had more trouble over crossing the rivers than in traversing the high passes: they did have some losses of animals and of their servants, but the army regarded it not, and from its very dangers came through all the more bold to contend against the enemy; having overcome the impassability of roads and the enormous breadth of rivers, it thought that it would be but a slight labour to capture a host of mad Armenians. Ninus invaded the river-country, taking much booty, and built a fortified camp on a piece of flat ground: and there for ten days he halted his army, especially the elephants, who were very tired (B III.) from the journey: then, seeing the enemy advancing in great numbers against him, led out his troops and disposed them thus. On the wings he put his cavalry, and the light-armed troops



δὲ καὶ γυ]μνήτας τό τε ἄρ[ημα τὸ ξενι]κὸν ἅπαν  
ἐπὶ τῷ[ν κεράτων]<sup>1</sup> τῶν ἱππέων· μέ[ση δ' ἡ πεζῶν  
φά]λαγξ παρέτεινεν· [πρόσθεν δέ] οἱ ἐλέφαντες  
ἱκα[νὸν ἀπ' ἀλ]λήλων μεταίχμ[ιον διαστάν]τες  
πυργηδὸν ὠ[πλισμένοι] προεβέβληντο τῇ<sup>2</sup> [ς  
φάλαγγος], καθ' ἕκαστον δὲ αὐτῶν ἦν] χώρα  
δισστηκότ[ων τῶν λό]χων ὡς εἴ τί που τρ[αχθεῖη]  
θηρίον ἐχ[ο]ι διελθ[εῖν τὴν] κατόπιν. οὕτως [δὲ  
διεκεκό]σμητο ἡ κατ' ἐκ[εῖνα . . . .]ρος<sup>3</sup> τῶν  
λόχων ὥ[στε ταχέως] ἐπιμῦσαί τε ὁπότ[ε βουλη-  
θεῖ]η<sup>4</sup> δυνασθαι καὶ πᾶ[λιν διεκ]στήναι τὸ μὲν εἰς  
[τὴν ὑπο]δοχὴν τῶν θηρέω[ν, τὸ δὲ εἰς] κώλυσιν  
τῆς εἰσδ[ρομῆς τῶν] πολεμίων τοῦτο[ν οὖν  
τὸν] τρόπον ὁ Νίνος τὴν δλην διατ[άξας] δύ-  
ναμιν ἱππέας λαβὼν ἐλάυνει καὶ καθάπερ  
[. . . . .]<sup>5</sup>αν προτείνων τὰς [χεῖρας], "Τὸ  
θεμέλιον," ἔφη, "τ[ῆ] τε κρέ[σσιμα τῶν ἐμῶν  
ἐλπ[ίδων τάδε ἐ]στίν ἀπὸ τῆςδε τῆς [ἡμέρας] ἡ  
ἄρξομαί τινος μετ[έ]ξουσ[ς]. ἡ πεπαύσομαι καὶ τῇ[ς  
νῦν ἀρχῆς]. τῶν γὰρ ἐπ' Αἰγυπτί[ους . . . . .]  
τα τῆς ἄλλης πολεμ[. . . . .]

<sup>1</sup> Piccolomini would prefer *πλαγῶς*.

<sup>2</sup> This letter may be an ι, not an η.

<sup>3</sup> The ρ might perhaps be a φ. Piccolomini proposes  
ἀπέναντος (ac. *μερὶς*). *ἡμεῖς ἐκπύρος* (ac. *ἐξες*).

<sup>4</sup> Piccolomini reads [ς *χρῶν ἐς*]η: Levi reads [ς *κατασβε*]η.

<sup>5</sup> Piccolomini's ingenious suggestion for filling this bracket  
is *ἀπὸ τοῦ* θυ[σαν]: Diels had informed him that the next letter  
after κατέσθ[η] was either an ο or a ε or a φ.

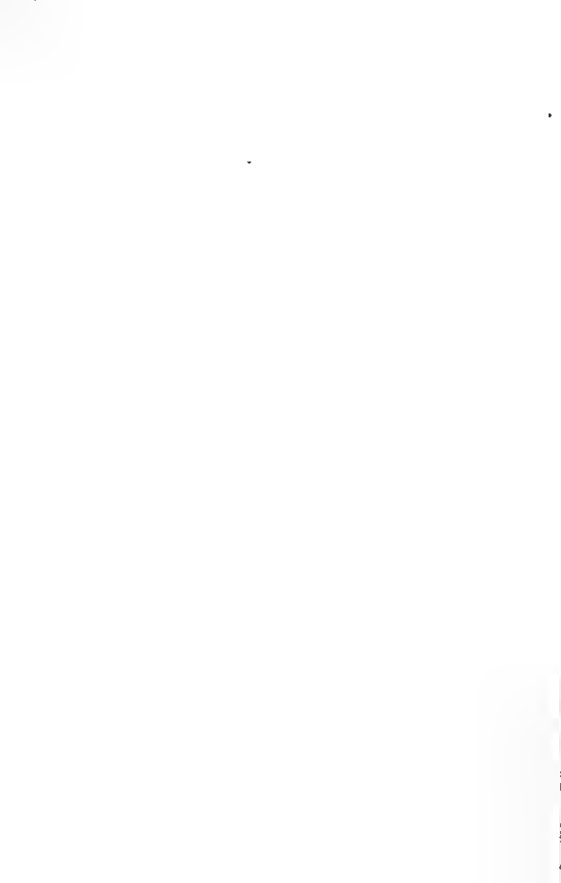
## THE SECOND FRAGMENT

and scouts outside them again; in the centre the solid phalanx of infantry was deployed; in<sup>1</sup> front of the phalanx, between the two opposing armies, were the elephants, some considerable distance from one another and each armed with a turret upon its back; and behind each there was a space left between the different companies of the phalanx, so that if the beast were frightened, it would have sufficient room to retire between the ranks. These intervals were so arranged that they could be quickly filled up<sup>2</sup> if necessary, and again opened—the latter to receive the retiring elephants, the former to stop a charge of the enemy.

Thus Ninus arranged his whole force, and began the advance at the head of his cavalry: and stretching out his hands as if (offering sacrifice?), "This," he cried, "is the foundation and crisis of my hopes: from this day I shall begin some greater career, or I shall fall from the power I now possess. For the wars against the Egyptians and the others (through which I have passed were nothing in comparison to this. . . .)"

<sup>1</sup> The text of the next few lines is not very certain, and the translation only attempts to give the sense.

<sup>2</sup> Presumably by other troops from the rear.



APPENDIX  
ON THE GREEK NOVEL

BY  
S. GASELER.



## APPENDIX ON THE GREEK NOVEL

THE works of fiction that have come down to us in Greek are not in favour at the present day. The scholar finds their language decadent, artificial, and imitative: the reader of novels turns away from their tortuous plots, their false sentiment, their exaggerated and sensational episodes. We are inclined to be surprised at the esteem in which they were held when they became widely known in the later Renaissance; that at least three of them were thought worthy of translation in Elizabethan times, and that Shakespeare's casual reference to "the Egyptian thief" who "at point of death Killed what he loved" should indicate that a knowledge of the *Aethiopica* was common property of the ordinary well-read man among his hearers: rather should we sympathize with Pantagruel on his voyage to the Oracle of the Holy Bottle, who was found "taking a nap, slumbering and nodding on the quarter-deck, with an Heliodorus in his hand." But novels were few in the sixteenth century, and literary appetites unjaded; the Greek romances were widely read, and left their mark upon the literature of the time; and they would therefore deserve our attention as sources, even if they were intrinsically worthless.

But they surely have a farther interest for us, in a light which they throw upon a somewhat obscure side

## APPENDIX ON THE GREEK NOVEL.

of Greek culture. Although Greek civilisation profoundly affected the intellectual history of the world, it was itself hardly affected by the world. It was, generally speaking, self-contained and self-sufficient: the educated Greek very seldom knew any language but his own, and cared little for the institutions, manners, or learning of any foreign country. Political changes might bring him for a time into contact with Persia or under the empire of Rome: but he would never confess that he had anything to learn from East or West, and persisted in that wonderful process of self-cultivation with its results that still move the intellectual world of to-day. In this little corner of Greek literature now under consideration we find one of the very few instances of the Greek mind under an external influence—it might almost be said, Oriental ideas expressing themselves in Greek language and terms of thought.

The most significant feature of the Greek novels is their un-Greek character. We can always point to Oriental elements in their substance, and almost always to Oriental blood in their writers. Sometimes it would almost seem that the accident that they were written in Greek has preserved them to us in their present form, rather than in some such shape as that of the *Thousand and one Nights*, but it would be a narrow Hellenism that would count them for that reason deserving the less attention or commanding a fainter interest. The student of the intellectual history of humanity will rather investigate more closely the evidence which exists of one of these rare points of contact between Hellenic and other thought.

Fortunately no general enquiry into the origin of

## BEGINNINGS OF FICTION

fiction is necessary for the consideration of these works. In the early history of every race, Eastern and Western, stories of a kind are to be found: "Tell me a story," the child's constant cry, was the expression of a need, and a need satisfied in various ways, of the childhood of the world. But as the world grew up, it put away its childish things and forgot its stories: and it was only, generally speaking, when a more adult culture, one capable of preserving a permanent form, was superimposed upon a less advanced civilisation (ordinarily a story-telling civilisation) that a result was produced which could give a lasting expression to what was a naturally ephemeral condition, a result that could endure the wear and tear of ages. Of this nature was the stereotyping of Oriental matter by Greek form in the Greek novel.

Poetic fiction may be left almost entirely out of account. It is perhaps easier to feel than to define the difference between epic or tragic poetry and a romance, but the two can never really be confused. Some of the Byzantine imitators of the Greek novels cast their tales into more or less accentual lambles, but romances they remain in spite of their versified form: on the other hand the *Odyssey*, though it contains material for thirty ancient novels, or three hundred modern ones, is eminently, and almost only, a poem. We may indeed be content to accept the definition of the learned Bishop of Avranches, the first modern scholar to turn his attention to the origins of this branch of classical literature, when he described the objects of his study as *des fictions d'aventures écrites en prose avec art et imagination pour le plaisir et l'instruction du lecteur*.



## APPENDIX ON THE GREEK NOVEL

The first appearance in Greek of relations that can be called prose fiction is in Herodotus, and we at once notice the nationality and origin of the stories that he tells. Nothing could be more Oriental than the description of the means by which Gyges rose to power, the foolish pride of Candaules in the charms of his wife: and indeed the whole Croesus legend seems little more than a romance. Among the Egyptian *ἱστορίαι* the story of the treasure-house of Rhampsinitus immediately meets our definition: and of this Maspero justly remarks that "if it was not invented in Egypt, it had been Egyptianised long before Herodotus wrote it down." Again of an Eastern complexion is the story of the too fortunate Polyxenes; only of all of these it might be said that the atmosphere of romantic love, so necessary for the later novels, was lacking; and this may be found better developed in a single episode in a writer but little later—that of Abundatus and Panthea in Xenophon. It forms part of the *Cyropædia*, itself a work, as Cleero remarked, composed with less regard to historical truth than to Xenophon's ideal of what a king and his kingdom should be. The opening of the story is really not unlike the beginning of one of the long novels of later times. On the capture by Cyrus of the Assyrian camp, the beautiful Panthea is given into the custody of Cyrus' bosom friend Araspes, her husband being absent on a mission to the king of Bactria. We find Araspes holding a long conversation with Cyrus, in which he begins by mentioning her beauty and goes on to the subject of love in general, while he boasts that he has self-control enough not to allow himself to be affected by his charming captive. But he has over-

## ABRADATAS AND PANTHEA

estimated his strength of will : and Cyrus, seeing his imminent danger, packs him off as a spy among the enemy. Panthea is greatly delighted, and sends a message to her husband telling him what has happened ; and he, as a recompense for the delicacy with which she has been treated, joins Cyrus with all his troops, and fights on his side for the future. Soon there comes a touching farewell scene between wife and husband when he is leaving for battle : she melts down her jewellery and makes golden armour for him, saying that nevertheless in him she has "kept her greatest ornament." She goes on to praise the moderation and justice of Cyrus : and Abradatas lifts his eyes to heaven and prays : "O supreme Jove, grant me to prove myself a husband worthy of Panthea and a friend worthy of Cyrus, who has done us so much honour," and then leaves her in an affecting and emotional scene. The end of the story is obvious enough : Abradatas, in turning the fortunes of the battle, meets a hero's death ; Cyrus does his best to console the widow, and offers to do any service for her ; she asks for a few moments alone with the dead, and stabs herself over the corpse ; and a splendid funeral pyre consumes both bodies together. So like is the whole to the later romantic novels that it would hardly be rash to conjecture that it was a current story in Persia and was told to Xenophon there, and that similar tales from the unchanging East formed the foundation for many of the late romances.

We need not stay much longer over classical Greek. The philosophers employed a kind of fiction for illustrative purposes, but it is rather of the nature of the myth than of the novel : and for the

## APPENDIX ON THE GREEK NOVEL

romantic element of which we are in search, we must look to the cycle that began to grow up later around Alexander; the story of Timoclea related by Aristobulus, again the fate of a captive woman in the conqueror's army, will remind us vividly of the older romance of which Cyrus was the hero. We note occasionally that the historians whom Parthenius quotes as his authorities when describing the early, semi-mythical history of a country or city, did not hesitate to relate fabulous and romantic stories of the adventures of the founders. But popular taste seems to have turned, at any rate for a time, to another species of fiction—to the short story or anecdote rather than to the continuous novel. The great cities along the coast of Asia Minor seem to have had collections of such stories—originally floating, no doubt, and handed down by word of mouth—which were finally reduced to literary form by some local antiquarian or man of leisure. The most important in their effect on the history of literature were those composed at Miletus and written down by Aristides under the name of *Μηλοποιά*. Very little trace of the original stories remains to us: but we know of what kind they were by several references, and their influence was greater upon the Latin novel than upon the specimens of the Greek novel that we now possess. The *Milesian Tales* appear to have been short stories, little longer than anecdotes, dealing ordinarily with love affairs, and descending often to ribaldry. But they were used to good effect by Petronius and Apuleius: the latter indeed describes his long novel as "many stories strung together into the form of a Milesian tale:" some we meet again—and so they

## THE NINUS ROMANCE

have not failed to exercise an effect on the literature of the modern world—in the *Decameron* of Boccaccio.

But we fortunately have one piece of evidence to shew that the taste for the long novel had not entirely been driven out by the short story—the fragments of the Ninus romance discovered in Egypt a quarter of a century ago, which we must date at about the beginning of our era. Its incompleteness is more a source of regret to the classical scholar than to the reader of novels; for, judging by what we have, little praise can be given to the work. It appears to have been crowded with tasteless rhetoric and wildly sensational adventures: the nobility and restraint of classical Greek seem to have disappeared, and it prepares us well for the coming of the long novels we shall meet three centuries later: its value to us is that of a link—a link long missing—between the earlier works to which allusion has been made and those which have come down to us comprised in the general category of “the Greek novels.”

Nearly of the same date—perhaps half a century earlier—is the collection of Parthenius' *Love Romances*. These are not in the same line of development as the story of Ninus: rather do they represent a parallel line of descent in the history of fiction, and the two were afterwards to combine to produce the Greek novel that we know. Mythology had become in Alexandrine and Hellenistic times the vehicle for the expression of art: it was almost a conventional literary form. The mythological tales which Parthenius has given us in his collection have little interest in the way of folk-lore or religion;

## APPENDIX ON THE GREEK NOVEL

the mythology is above all made the groundwork for the development of emotion. Cornelius Gallus, or any writer with an artistic sense who determined to found his work on the summaries given him in these skeleton *Love Romances*, would find that the characteristics lending themselves best to elaboration would not be their religious or historical elements, but rather those of emotion; jealousy, hatred, ambition, and above all unhappy and passionate love. Take away the strictly mythological element (substitute, that is, the names of unknown persons for the semi-historical characters of whom the stories are related), and almost all might serve as the plots for novels, or rather parts of novels, of the kind under consideration.

Of the actual genesis of the long novels remaining to us there are several theories, but little certainty. Rohde would have us believe that they were begotten of a union of accounts of fabulous travels on the one side with love stories on the other, or at any rate that a love interest was added to tales of travel and war. But such speculations are still in the region of hypothesis, and we shall do better to examine the works as they are than to hazard rash conjectures as to their origin.

One of the Byzantine imitators of the Greek novels prefixed to his romance a little preface or argument:—

“Here read *Drusilla's fate and Charicles'—*

Flight, wandering, captures, rescues, roaring seas,

Robbers and prisons, pirates, hunger's grip;

Dungeons so deep that never sun could dip

## CHARACTERISTICS

His rays at noon-day to their dark recess,  
Chained hands and feet; and, greater heaviness,  
Pitiful partings. Last the story tells  
Marriage, though late, and ends with wedding-bells."

Nicetas Eugenianus' very moderate verses might really have served as the description of almost any one of the series, changing the names alone of the hero and heroine. A romantic love story is the thread on which is hung a succession of sentimental and sensational episodes; the two main characters either fall in love with one another soon after the opening of the story, or in some cases are actually married and immediately separated; they are sundered time and again by the most improbable misfortunes, they face death in every form; subsidiary couples are sometimes introduced, the course of whose true love runs very little smoother; both the hero and heroine inspire a wicked and hopeless love in the breasts of others, who become hostile influences, seeming at times likely to accomplish their final separation, but never with complete success; occasionally the narrative stops for the description of a place, a scene, or some natural object, usually redolent of the common-place book, only to be resumed at once with the painful adventures of the loving couple; and on the last page all is cleared up, the complicated threads of the story fall apart with detailed and lengthy explanations, and the happy pair is united for ever with the prospect of a long and prosperous life before them.

No attempt can here be made to give the plots of the novels individually: the English reader may

## APPENDIX ON THE GREEK NOVEL

perhaps best judge of their length and complication in Dunlop's *History of Fiction*. The work of more recent scholars has however rather changed the chronological sequence from that in which they were formerly believed to occur: and the following list gives a rough idea of current opinion on the subject. The papyrus finds in Egypt of the last thirty years have unsettled earlier theories, and our conclusions may well be disturbed again by further discoveries.

Chariton of Aphrodisias (in Caria).	Cissaras and Callirrhoe.
Xenophon of Ephesus.	Ephesiaca, Habrocomes and Anthia.
(Author unknown.)	Apollonius of Tyre. <sup>1</sup>
Iamblichus (a Syrian).	Babyloniaca, <sup>2</sup> Rhodance and Sironia.
Antonius Diogenes.	<i>The wonderful things beyond Thule</i> . <sup>3</sup>
Heliodorus of Emesa.	Aethiopica, Theagenes and Charicles.
Longus.	Pastorals, Daphnis and Chloe.
Achilles Tatius of Alexandria.	Clitophon and Leucippe.
Eratosthenes. <sup>4</sup>	Hyamino and Hyamulias.
Noctus Eugeniana.	Charicles and Drosinda.
Theodoros Prodromus.	Dioscoros and Rhodanthe.
Constantinus Manassis.	Aristander and Callithae.

<sup>1</sup> The Greek original is lost, and the novel is known to us only in a Latin translation.

<sup>2</sup> Now existent only in an abstract in the *Bibliotheca* of Photius.

<sup>3</sup> Also known through Photius. This is a combination of a love-story with a travel book of marvellous adventures, of the kind satirised in Lucian's *True History*. It is thus the starting point of Rohde's theory of the origin of the Greek novel mentioned above.

<sup>4</sup> His name was also formerly written Eumathias, but Eustathius is now believed to be correct.

## THE NOVELISTS

The series from Chariton to Achilles Tatius may be considered to cover from the early second century A.D. to the late third: the last four names are those of Byzantine imitators of a far later time, dating probably from the twelfth century. The imitation of Rastathius is comparatively close: he follows the footsteps of Heliodorus and even tries to reproduce his style. Nicoetas Eugenianus and Theodorus Prodromus wrote in semi-accentual iamblers; Constantine Manasses, of whom we have but fragments, in the accentual "political" verse which is characteristic of modern Greek poetry.

"It is chiefly in the fictions of an age," says Dunlop, though he is wise enough to introduce his sentiment by the saving clause, *it has been remarked*, "that we can discover the modes of living, dress, and manners of the period." But it is to be feared that little could be predicated of the manners or thoughts of the authors of the works under consideration, or of their contemporaries, from internal evidence alone. The contents of a page of a note-book are sometimes introduced, not always very appropriately; but in general the action seems to be taking place in a curious timeless world—the Circised East, where civilisation changed very little for a thousand years. Egypt, Persia, Babylonia, wherever the action is laid, are but names: the surroundings and people are the same whatever the country is called. Of psychology there is scarcely a trace, except perhaps in the scenes of love's awakening in the *Daphnis and Chloe*: any attempt indeed at character-drawing is faint and rough. Then what, it may be asked, is the resultant value to us of this class of literature? And the answer must be that it is much less in these works



## APPENDIX ON THE GREEK NOVEL

themselves than in their successors and the descendants they have had in modern days. Our forefathers of the later Renaissance read Heliodorus with pleasure, as we know, where we soon tire: but our feeling is only one of satiety—brought up on good novels, we are bored with their rude predecessors of antiquity. The value of these surely lies not only in the fact that they are a product, however imperfect, of Greek thought and taste, but that they are the result of the working of Oriental ideas on European minds—a happy conjunction of body and spirit which begat that whole class of literature which is, while not our serious study, at least one of the greatest sources of our pleasure. Fiction is one of the very few of the inventions of man that have improved in the course of the ages: and the keen-sighted may amuse themselves by espying the germ of “Treasure Island” in the *Æthiopica*, and the *Daphnis and Chloe* may fairly be considered the spiritual forbear of “The Forest Lovers.”

It has been necessary to consider a very large subject in a very few pages: and it will be found that the following books will repay study for those who wish to go into the subject in any detail. The texts of the works themselves will soon be available, it is to be hoped, in the Loeb Series: they may at present be found in the Teubner classical texts, edited by Hercher (Leipzig, 1858, out of print), and in the Firmin-Didot classics (Paris, 1856, etc., still obtainable), edited by Hirschig. Apart from separate editions of the various novelists, this latter is perhaps the most convenient form in which they may be read: they are contained in a single volume, with a Latin translation side by side with the text. For the

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general consideration of the subject, the following books are recommended :—

Huet, P. D. *Traité de l'origine des Romans*. 1671, etc.

The first investigation of a modern scholar. Chiefly of historical interest, but containing many acute remarks on sources, which are of permanent value.

Dunlop, J. *The History of Fiction*. Edinburgh, 1818.

Still in print in the Bodin Libraries. The best general work on the subject—a credit to English literary scholarship.

Chamarg, A. *Histoire du roman . . . dans l'antiquité grecque et latine*. Paris, 1862.

A very wide survey of the whole of ancient fiction: it contains much that cannot be found elsewhere.

Rohde, E. *Der griechische Roman*. Leipzig, 1876, 1900, 1914.

Profound, if speculative. The latest edition contains a résumé of the most modern discoveries and theories by W. Schmid.

Schmid, W. *Der griechische Roman*, in *Neue Jahrbücher für das Klassische Altertum*, p. 465. Leipzig, 1908.

A review of the position taken up by modern scholarship on the Greek novel.

Wells, S. L. *The Greek Romances in Elizabethan Prose Fiction*. New York, Columbia University Press, 1912.

Careful analyses of Heliodorus, Longus, and Achilles Tatius: and their influence on English sixteenth and seventeenth century literature.

Hallimore, J. S. *The Greek Romances, in English Literature and the Classics*, p. 87. Oxford, 1912.

An essay, at once original and conveniently summarising ascertained results, which is perhaps the best approach to the subject for the general reader.

Schässel von Fleckenberg, O. *Entwicklungsgeschichte des griechischen Romans in Altertum*. Halle, 1913.

Speculative, but not unwound. The author carries on Rohde's tradition, but looks at the Greek novel almost entirely from the point of view of literary form.

## APPENDIX ON THE GREEK NOVEL

Calderini, A. *Le avventure di Cherea e Callirhoe*. Turin, 1913.

A translation of Chariton's work with a very full introduction on the Greek novel at large. The book, which is too little known to English scholars, contains perhaps the widest investigation of the novels left to us: the author is steeped in his subject, and is particularly successful in showing the interdependence of the novelists and in pointing out their borrowings from each other.

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he was the father by Aphrodite  
of Aeneas

**Aphrodite (Venus)** : III. 34; IV. 17  
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**Ariadne** : IV. 3; daughter of Minos  
king of Crete, having saved  
Theseus from the Minotaur, she  
left Crete with him, only to be  
abandoned by him in the island  
of Naxos when asleep. Dionysus  
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his wife

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priestess or votary of Bacchus

**Bacchus** : see Dionysus

**Bomphorus (Bomorus)** : I. 30; the  
name of several straits, most  
commonly applied to the Channel  
of Constantinople

**Bractium** : IV. 17; a youth beloved  
by Apollo; his descendants, the  
Branchidae, were the ministers of  
the temple and oracle of Apollo  
Didymus near Miletus

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Asia Minor

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**Hippasus** : III. 1, 2

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and father of Priam; having  
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Tyrus-giaza: IV. 3; in order to sail to Nauplia Dionysus once chartered a ship which belonged to some Tyrus-giaza (or Hieracian) pirates; upon their steering for Asia instead, in the hope of selling him as a slave, he avenged himself by turning the crew into dolphins

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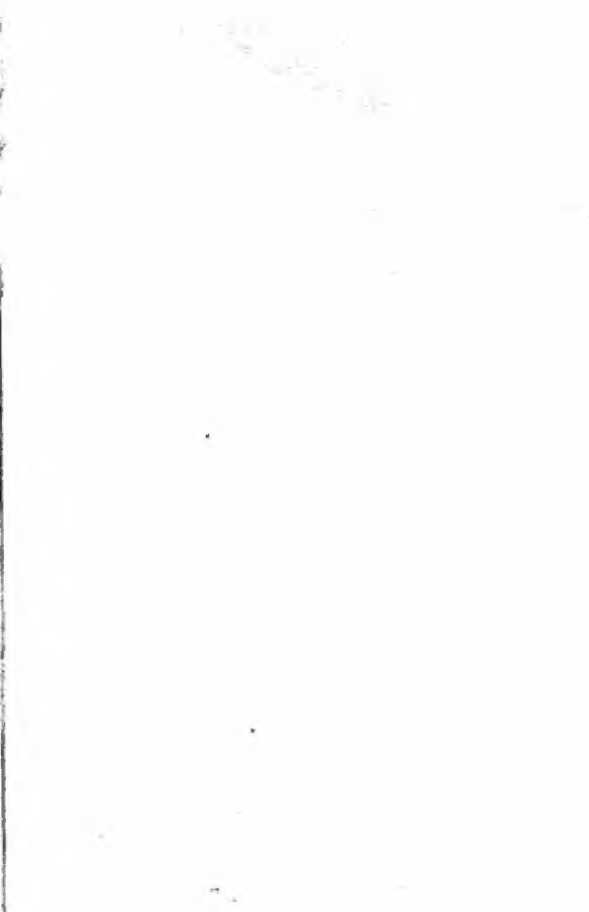
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